

You Can't Destroy Name Bands - Weber

Goodman Not Out In Cold

New York, July 1—Instead of being left out in the cold, as many thought he would be when Bob Crosby's band took over the Tuesday night Camel broadcast a week ago, Benny Goodman and his band, starting next Saturday, July 1, will be promoted to the Camel Saturday night CBS spot formerly held by Eddie Cantor.



Shorty Cheroke

The show will be continued along lines similar to Goodman's previous Camel shows, but with the absence of songster Johnny Morris, who remains on the Tuesday night slot with the Crosby band.

Sullivan Rejoins Crosby
The reinstatement of the already immortal Joe Sullivan as featured pianist with the Bob Crosby band topped a minor overhauling given the band by manager Gil Rodin just prior to its first shot on the Camel show four days ago. Pete Viera remains with the band as regular pianist.

"Shorty" Cheroke, hot trumpet featured with Jimmy Dorsey's band for the past three years, also moved into the Crosby crew, re-

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Brand-New Crosby

Chicago, June 21—Mrs. Bob Crosby, wife of the Dixieland band leader, today became the mother of six and a half pound girl, Catherine Denyse, in Augustana hospital here. Mrs. Crosby is the former Irene Kuhn of this city.

In Limelight With Dixie Crew



Kay Starr

Detroit—Hired to succeed Marion Mann with Bob Crosby's Dixielanders a week before the band made its debut on its new Camel smoke show, Kay Starr joined the outfit here and clicked with her first national broadcast Tuesday night, June 27.

Kay hails from Memphis and the Crosby job is her first with a "name" unit. Joe Sullivan also is back at his old place with the band. Pete Viera, second pianist, is in a hospital here and will join the band later to alternate with Sullivan.

DOWN BEAT

The Musicians' Bible

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15 CENTS

Full Details of AFM's Convention

Detailed reports and exclusive pictures of activities and personalities at the AFM convention in Kansas City will be found on pages 20 and 21 of this issue.

Carl Cons, managing editor, and Dave Dexter, associate editor, attended every session of the Federation's conclave. Their stories, reproduced in this issue, are first hand and are accompanied by photos "shot" by Homer Hale, DOWN BEAT photographer.

Joe Glaser and CRA in Merger; To Work 50-50

New York, July 1—Joe Glaser, head of Joe Glaser, Inc., today moves in, lock-stock-and-barrel, with Charlie Green, head of Consolidated Radio Artists. Glaser, long the foremost handler of colored bands, brings Louis Armstrong, Andy Kirk, Don Redman, Eddie South, Roy Eldridge, Earl Hines, and Hot Lips Page along with him in the merger, which will form a virtual colored band department of CRA, and will be called Glaser-Consolidated, Inc.

Fifty-Fifty Interest

The deal finds Glaser assuming the office of president of the new corporation and with a 50 per cent financial interest in it. Green retains the other fifty.

Bob Saunders, formerly Glaser's band booker, also moves in and becomes vice president of the corporation. Saunders will find himself on familiar ground, formerly having been with Green and CRA for several years. He will be stationed in Chicago.

CRA Bands Included

CRA's contribution to the merger includes the bands of Ella Fitzgerald, Erskine Hawkins, Stuff Smith. Although Ella and Hawkins are under personal management of Moe Gale, Glaser-Consolidated will handle their bookings.

Glaser has been operating independently for the past two years. For four years prior to that he was linked with the then Rockwell-O'Keefe office.

Ray Laughlin, Violinist With Holmes, is Dead

Milwaukee—Forced to leave the band because of a sudden illness, Ray Laughlin died June 18 here despite a last-minute blood transfusion given him by Lloyd Hunting, with whom Laughlin played in Herbie Holmes' band.

Laughlin, a violinist, led the house ork at Kansas City's Plaza-Mor Ballroom two years and also had the band at the Kaycee Fox Tower for some time. He also worked with Chic Scoggin. A native of Ft. Madison, Ia., Ray was a member of Local 34, AFM, in Kaycee. He is survived by his wife and mother.

Will Ella Take Over Webb Ork?

New York—Ella Fitzgerald will probably take over the Chick Webb band, according to Moe Gale, personal manager. Situation requires very little changes inasmuch as Bardu Ali has always fronted the band while Chick remained in the background surrounded by his tubs.

Thousands, many of them musicians, attended Chick's final rights last week.

Dies at 30



CHICK WEBB

Chick Webb, the little Negro hunchback considered one of the finest swing drummers in the world, died June 16 in Johns Hopkins hospital, Baltimore, of tuberculosis of the spine and liver.

Webb, whose band for several years had been one of the most prominent in the American swing scene, and who discovered and became the legal guardian of the orphan Ella Fitzgerald several years ago, had been in ill health for a number of years because of his spine affliction. He is survived by his widow, Mrs. Sally Webb, his mother and two sisters.

Born in Baltimore in 1909, Chick (Modulate to page 19)

Johnny Dodds Is Near Death

Chicago—Bedfast after suffering a stroke, Johnny Dodds was reported last week by physicians to be in a critical condition at his home here.

Johnny, one of the early New Orleans clarinetists who got his start with King Oliver and Louis Armstrong more than two decades ago, long has suffered abnormally high blood pressure. He was working on the north side with a small combination including Tubby Hall on drums when he was stricken. A brother, Baby Dodds, still is playing drums with Lonnie Johnson and Julie Lee at the Three Deuces Club.

Johnny, famed for his own records as well as those he made with Armstrong, Oliver, Tiny Parham and others, may receive mail at his home at 4919 South Michigan, Chicago. He may never play again, doctors say.

Dorsey Drummer to Have His Own Band

New York—Chased by the "big name" leaders for more than a year now, but all the time remaining faithful to Jimmy Dorsey, Ray McKinley finally has thrown in the towel and will soon leave the JD crew to take over a new band for himself. William Morris will organize the crew for Ray and build a style around the McKinley drums.

Jimmy and band currently are at the Meadowbrook outside town.

Buddy Rogers Signed by Peppe-Michaud

New York—Buddy Rogers' new band has been signed to a personal management contract by the newly-formed firm of Artie Michaud and Jim Peppe. Several other prominent bands also are slated for M-P representation shortly.

Five More Big Names

Michaud, already personal rep for Gene Krupa, and who retains financial interest in the Tommy Dorsey, Jack Teagarden and Bunny Berigan bands, has plans to sign at least five other big name outfitts to the Michaud-Pepppe banner. Peppe operates Valley Dale dancery outside of Columbus, Ohio, but is better known as personal rep for Sammy Kaye. It was Peppe who conceived the "Swing and Sway with Sammy Kaye" tag.

(Modulate to page 11)

Bookers Upheld by President

Kansas City—"You cannot destroy the big traveling bands."

Thus spoke President Joe Weber last month when more than 650 AFM delegates were

discussing a resolution which, if made law, would have made it mandatory that an AFM local would have a right to demand that for every network program broadcast by a traveling band in the local's jurisdiction, a similar program be broadcast by a local band over the same network.

'AFM Cannot Dictate'

"The measure would prove a distinct hardship—an unfair hardship—to our traveling bands," declared Weber, rapping his gavel. "We cannot tell the networks which bands may broadcast—we must leave that to the public. The public is the judge. The AFM cannot dictate. The resolution would not be fair. I ask that you not make it a law."

The resolution, championed by Clair Meeder of Pittsburgh, was finally voted down. It was the high spot of the 1939 convention. More than two hours of debate were necessary before Weber won his victory.

Meeder Lets It Slip

Meeder, in his enthusiasm to swing the convention's vote in favor of the resolution, accidentally let it slip that "the locals can benefit and we can kill the traveling bands if we make the resolution law." The word "kill" was pounced upon by the shrewd Weber, who flayed Meeder and his

(Modulate to page 11)

A Man Has a Right to Live!

By CARL CONS

"There should be no laws to restrict a man's opportunities to make a living!"

"And if we pass such a law, we are going backwards."

So spoke Joseph N. Weber, in one of the most democratic speeches a labor leader ever addressed to the elected representatives of a union. President Weber of the AFM condemned laws that might handicap or destroy a man's right to make a living.

'Certain Things You Can't Do'

"There are certain things you can't do," Weber warned. "When you interfere with human rights is one of them."

"Men join a labor union to advance their economic interests—not to be handicapped. The rights

of a labor organization do not go so far," he explained, "as to take away from a man his right to live."

In a logical, friendly manner, Weber then went on to emphasize that there is a vast and wide difference between regulating and

(Modulate to page 10)

Stricken



Kansas City—Most delegates to the AFM convention didn't know it, but after they left the conclave here President Joseph Weber suffered a nervous breakdown. Physicians said his condition was alarming. He remained at Hotel Muehlebach for treatment. Weber is shown with Samuel T. Ansell, left, counsel for AFM. See Ansell's story on page 20.

Chiseling Probed at The N. Y. Fair

New York—In the wake of alleged widespread chiseling and myriad forms of unfair practice going on at the New York World's Fair, AFM local 802 execs have instituted a thorough investigation which has already resulted in the expulsion of one member of the local.

Oscar de La Rosa, maestro at the Fair's Cuban Village, was forced to turn in his card for exacting salary kickback totalling \$74.35 each week from four members of the Village's afternoon orchestra, which is led by Oscar Calvert. Village management is not implicated.

Expose La Rosa

Calvert was first expelled as responsible, but was later reinstated. He appeared before the 802 trial board the next day, and stated that insofar as his union card was more important to him than protecting the man responsible for the chiseling, he was forced to expose La Rosa as that man.

The case came to light when two members of Calvert's afternoon combo, already kicking back \$17 a week, refused to increase the kickback and were fired. Then when Calvert faced La Rosa before the trial board, Calvert openly accused him of responsibility.

La Rosa Blames Calvert

La Rosa countered with an insinuation that if there was any payback Calvert was on the receiving end. He planned to appeal

Pulls Out With Band of His Own



New York—Bobby Byrn, 21-year-old trombonist with Jimmy Dorsey, is slated to leave the band in July to become his own boss as leader of a new band.

Dorsey is underwriting Byrn's venture as a maestro and Billy Burton, Dorsey's personal representative, will handle the business end of things for Byrn, who was married only recently in Hartford, Conn.

Personnel of the band is not set. Rockwell-General will hold Byrn's contract.

On the Cover

Joe Reichman doesn't know it, but he's about to be reminded by Maxine Sullivan that this is *Down Beat's* fifth anniversary. Maxine is at the Onyx in New York and Joe, with his band, is featured at Chicago's Palmer House. They got together last month before taking their new jobs in different cities.

Grateful to the thousands who have supported *Down Beat* since the first copy rolled from the presses in July, 1934, the editors of this sheet appreciate this opportunity to thank readers (and advertisers, God bless 'em) for making *Down Beat* the most popular and most widely read musicians' publication in the world. If you think something about our mag is lousy, let us know. And should you run across articles that give you good kicks, we'd like to know that, too. Thanks again. —EDS.

the expulsion and said he would get affidavits from his men to the effect that they did not kick back any of their salaries. He was permitted to finish out the week at the Village.

According to Max Arons and George Schecter, respectively chairman and member of the 802 trial board, several other Fair spots are under suspicion and slated for an overhauling of pay envelopes. All Fair jobs are to be thoroughly investigated, they added, since the local had to fight hard for Fair jurisdiction and intends to see that it is properly administered.

Union Permits Employer to Kick Out Band

New York—On the argument that he couldn't afford to keep the band employed because CRA, the office that booked the band, would not install a remote wire, Nick, proprietor of Nick's cafe in Greenwich Village, asked permission of the AFM local 802 to discharge the Peter Dean band.

Decision by local 802 referred the case to the national AFM, and Nick was allowed to discharge the band on provision that he post a week's salary (the band's remaining week as per contract) in escrow with the local.

Although the CRA contract shown the trial board did not provide for installation of a wire at CRA's expense, the contract shown by Nick provided for the niterie to pay wire charges for two weeks only on a four-week contract. Nick interpreted the contract to mean that Dean, the band leader, would pay for the wire after the initial arrangement, by which Nick was to pay overscale amounting to \$50, or \$5 per man, plus \$40 which would all go to pay for the wire.

Oh, Yeah??

New York—Before a crowd of 7,000, Mark Warnow opened the free outdoor dance sessions in New York's Central Park last month. As guest conductor, he had finished playing a medley which included the *Three Little Fishies* when a keeper from the nearby zoo rushed over and requested he repeat the tune. "It's the sea lions," the keeper explained. "They didn't care for the other songs, but when you played the one about the fishes, they really cut capers!"



Mary Ann, Dot, and Paula

Mary Ann McCall, now singing the words with the Woody Herman band at Chicago's Trianon ballroom; Dot Mason, thrush with Sonny Burke's Duke U. orch, back home in Detroit all tanned from beaching at Wenona, Moonlight Gardens, Saginaw, Mich., where the band played recently, and then there's Paula Kelly, who chirps a frequent tune with Al Donahue's band in the Rainbow Room. Sweet, ain't they?

Signs Contract With Gabriel



New York—Trumpeter Tommy Ladnier, 39, who died of a heart attack at his home at 1 W. 126th street here on June 3. Ladnier, born in Mandeville, La., had played with Joe "King" Oliver, Noble Sissle, and Fletcher Henderson, among other prominent bands. He was regarded by the esteemed French jazz enthusiast, Hugues Panassié, as "in my opinion, the best New Orleans trumpet player next to Louis Armstrong." During Panassié's recent visit to this country, he supervised a recording session for the Bluebird label, featuring the work of Ladnier. The sides are issued under Ladnier's name. Muggsy Spanier, himself considered one of the greatest jazz trumpet, says of Ladnier, whom he knew intimately, "He was second only to Joe Oliver." Muggsy has written a few reminiscences of Ladnier in an accompanying story.

Down Beat N. Y. Office Opens

New York—Ed Flynn, former band leader and graduate of the University of Missouri, is in charge of the new New York City offices of *DOWN BEAT*, which unshuttered in June. Flynn will be known as eastern advertising representative of the publication. Address of the office is 827 Seventh avenue. *DOWN BEAT*'s editorial rooms will continue in the Chicago office.



Ed Flynn



Mary Ann, Dot, and Paula

Mary Ann McCall, now singing the words with the Woody Herman band at Chicago's Trianon ballroom; Dot Mason, thrush with Sonny Burke's Duke U. orch, back home in Detroit all tanned from beaching at Wenona, Moonlight Gardens, Saginaw, Mich., where the band played recently, and then there's Paula Kelly, who chirps a frequent tune with Al Donahue's band in the Rainbow Room. Sweet, ain't they?

Muggsy Sings Ladnier's Praises

BY MUGGSY SPANIER

Chicago—So Tommy Ladnier is dead. Tommy, who in my estimation was second only to Joe Oliver on trumpet. Well, Bix had to die. So did Eddie Lang. They're both great musicians now—geniuses—now that they're dead. And now Tommy Ladnier is dead. We can start paying some attention to HIS genius.

I first met Tommy in 1921, when I was playing in back rooms along North Clark street in Chicago. Tommy was playing in some hole-in-the-wall out on 39th and State. Whenever I wasn't working a night I was always out listening to Tommy, and on his nights off, I generally managed to get him to come to whatever joint I was playing at. I was in seventh heaven when he sat down to play beside me!

Were Together in Paris

Then later—in 1930—Tommy was with Noble Sissle in Paris at the same time I was there with Lewis. We spent a lot of time together, that is, when Tommy wasn't hobnobbing with the upper crust. I've never seen a more popular guy with the higher ups, the Dukes and Counts and things.

That was the last time I saw Tommy—in Paris nine years ago. But I'll never forget what horn that guy played!

Check Tommy's Records

If you're not familiar with his work, get hold of Noble Sissle's old Brunswick records like *Basement Blues* (Tommy's chorus is right after Sidney Bechet's), or the Rosetta Crawford records on Decca, or those old New Orleans *Feetwarmers* sides.

It was Ladnier, you know, who took Louis Armstrong's place in King Oliver's band when Louis left and went to New York years ago. Take it from me, when old Gabe blows that horn one of these days, he'll probably use the fingering that Tommy Ladnier taught him.

The Same Tune; I Killed Him

Lansing, Kans. — Roosevelt Briaco, Negro who is serving a life sentence in the Kansas State Penitentiary here, last week confessed he fatally stabbed Theodore Morrison, another colored inmate, in a fight inside the prison walls.

"Morrison kept singing the *Three Little Fishies* until I was nearly nuts," Briaco was quoted as saying. "He wouldn't change his tune. I killed him."

Details of the murder were released by Warden M. F. Amrine.

Fletcher Junks Band; Grand Terrace Folds

Chicago—Fletcher Henderson's band broke up June 8 while playing the Southland, Boston, when Fletcher signed a contract to become a full-time arranger with Benny Goodman.

Only four of Fletcher's men returned here from Boston with jobs. Horace Henderson, Fletcher's brother, whose band is going over big at the 510 Club on Chicago's North side, took on Emmett Berry, Pee Wee, Delbert Bright, and Elmer Williams. Berry is a noted hot trumpeter.

The Grand Terrace, citadel of hot swing for many years, folded Saturday, June 10, because of poor business and the early closing law. Henderson already has joined Goodman and will travel with the band, helping with rehearsals, he said.

The Cats Call Her a "Female Artie Shaw"



ANN DUPONT

New York—Because she is "darned tired of the music turned out by girl bands," Ann DuPont has organized her own "male cat" outfit and is playing one-nighters in this territory.

Ann, whom many already have been calling "the female Artie Shaw," plays clarinet. Now she doesn't play ordinary clarinet, but rather a wild, uninhibited style which keeps musicians awake. Nor is it a technique acquired from Shaw. Goodman-Mince records, for Ann has spent a lot of time with other bands down South, in New Orleans and Florida, absorbing the best jazz ideas from old masters.

Thirteen Others in Band

In her band, which is being handled by Charlie Yates of CRA here, are Gus Benvenuti, alto; Joe Forchetti, alto; Mickey Folas, tenor, and Eddie Scalzi, tenor; Fowler Hays, bass; George Esposito, Arnold Berman, Al Carbonell, trumpets; Cy Shaffer and John Arnold, trombones; Jack Porcelli, guitar; Sid Schwartz, piano; Girard Burke, drums, and Ann, who fronts and sings as well as plays. She was "discovered" a few weeks ago by Johnny Arnold, who went straight to CRA and raved about "this gal who plays clarinet like Shaw—may be more."

That's how it happened. Willie Creager got the band together, and now it's about the hottest thing in these parts—not because a femme is fronting it, understand, but because a femme who plays good clarinet, and has looks to go with it, is fronting a band that kicks!

Ann is single, tall, auburn-haired and has been playing since she was 9 years old. Her home is in Universal, Pa.

Peck Kelly Is No Myth!

Hammond Finds Many Excellent Musicians in the Southwest

BY JOHN HAMMOND

(Exclusive to *Down Beat*)

Sitting down comfortably behind a desk in New York is certainly no way of finding out the state of music-making in the nation at large. A vague but persistent sense of guilt set me flying off around the country a few weeks ago to find just what was happening in the Middle West and Southwest to that art known as swing, and also to find just what trends if any, are discernible in American taste in popular music.

Although I work for a record company, I'll try hard to write as though I were a thoroughly free agent, which I hope I still am.

Peck Kelly No Myth

It was the most superficial and haphazard trip imaginable. Spending a night or two in important cities is certainly not the ideal way

doesn't give a damn if he never makes more than a couple thousand dollars a year. There's only one really valid reason for Peck to leave Texas, and that would be to play with musicians of his caliber, but because of his devotion to his family, it is doubtful that any band leader could lure him away, no matter how dazzling the offer or how tempting the personnel.

It's interesting and gratifying to note that the three great white pianists, Sullivan, Stacy and Peck, all have pretty much the same outlook on life and a personal integrity that can't help but show in their playing. Peck has fantastic technique, pretty sophisticated tastes, and an imagination that makes his improvising consistently exciting. I'm afraid that he has done himself no good by playing

with inferior rhythm sections, but if one were allowed to hear him backed by a Jo Jones or a Davey Tough, there'd be no limit to the superlatives that would be strewn about.

John Admits He's 'Scared'

Peck has never recorded, partly because of the lack of first class facilities in Houston and mostly from a super-abundance of modesty. My suspicions are that it is wise to wait until some topnotch band comes a-touring and then select five or six guys with whom he feels thoroughly at home. And at the same time he could record some of his solos. He has some great blues which you have difficulty in getting him to play.

I'm really scared to write all this, because Peck has a genuine aversion to ecstatic praise. But when there's a talent like this around it becomes a solemn duty to let out a yell.

Oliver Has Unusual Band

Also in Houston at an attractive place known as the Southern Diner Club is the smoothest, semi-commercial outfit I heard on my trip, Eddy Oliver's. It's a rather odd setup, with two tenors, trombone, trumpet and three rhythm, but it makes some attractive music, particularly when featuring Eddy's superior piano. Bill Smith is not only a competent drummer, but an agreeable singer, and the brothers Lube on trumpet and trombone. (Modulate to page 35)

Seein's Believin' . . . No. 23,339



New York—Yep, that's Drummer Charlie Carroll of Al Donahue's band. Yep, he's pounding the skins off his hides. And yep again, Bassist Bill Hoffman is slapping that fiddle—not caressing it. Believe it or not, it's swing music in the fancy Rainbow Room, where nothing but schmaltz and sweet fiddles have reigned for years. Donahue finally has succeeded in breaking down the room's unwritten (but plenty stiff) edict regarding hot music, and now is attempting to rid his name of the "society leader" stigma. Al calls it "Low Down Rhythm in a High Hat" and the payoff is that his jive is breaking all records in patronage and fan mail at the spot!!

Tommy Dorsey Turns "Kosty" Gets Degree Song Publisher

New York—Investing \$40,000 for 50 per cent interest of Larry Spier, Inc., Tommy Dorsey has achieved his ambition to be a "song publisher." He also publishes a jitterbug fan mag, besides leading his band.

"Kosty" Gets Degree

Albion, Mich.—An honorary doctor's degree of music was conferred upon Andre Kostelanetz, orchestra conductor, at Albion College here June 5. Kostelanetz was accompanied to the campus by his wife, Lily Pons, who sang after the degree was awarded her husband.

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No Myth . . . Peck Kelly
is just as good as Texas musicians like Teagarden, Bauduc, James and others claim, says John Hammond, who has just returned to New York after an extensive tour of the Southwest, where he heard Peck play piano with a small band. Peck has had numerous offers to join Whiteman's, Teagarden's and other bands, but he prefers to stay with his family in Texas and live modestly. Peck is shown above. Hammond rates him on a par with Stacy and Sullivan.

to come across talent, but there is a surprising number of topnotchers who can be found with relatively little digging.

Much has been written about the pianist, Peck Kelly, who has acquired an almost legendary reputation from the raves of Jack Teagarden, Sonny Lee, Harry James and other Texas musicians. Peck was found playing in a large dance hall about 10 miles out of Houston, the Blossom Heath, where he was leading a nondescript band of six pieces. The general public in Houston knows nothing about him, but there is a small coterie of musicians who consider him the greatest of white pianists. Well, for once I was not let down after tremendous expectations, for Peck truly is a great musician as well as topnotch pianist. In this high pressure world there must be many who consider him just plain nuts because he has no interest in self-publicity and

No matter how good you are, you've got to keep bettering yourself these days, or competition will leave you behind. Knowing this, the smartest band leaders are using the RCA Victor Recorder for constant recording of the performances of their bands...playing them back for study and criticism...comparing them with commercial waxings made by other bands.

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LEADERS in Egyptian jazz circles are these men, who go under the name of the "Harlem Rhythm Makers." Where Arthur Briggs failed to convert Egyptian society to swing, these cats moved in and did the job up brown.

These Negro Swingsters Fill Egypt With Jazz!!

Americans Are Making Headway In Land of the Famed Pyramids

BY RAY SHOHER

Cairo, Egypt—We in Egypt have to thank three colored American band leaders for turning the cosmopolitan population, which until three years ago was up to date in everything except jazz, into a swing-minded populace.

Of course, and as usual, Egypt is catching on to something that Europe and America are throwing away.

Swing is becoming the popular music in Egypt and it is due to Messrs. Arthur Briggs, Willie Lewis and Fletcher Allen. When Briggs—ex-Noble Sissle and Ellington trumpeter—first came here he had a hard task before him. Egypt's jazz education has been gained from third rate orchestras, most of them concentrating on Latin music. Swing was unheard of, and so was colored musicianship, for that matter.

Briggs Starts Something

Briggs came out to the Continental Cabaret in Cairo, Egypt's smartest, and after the first night people began to wonder if the band was something new. It did not play tangos or waltzes. Never shall I forget the look of pleasure on patrons' faces when Briggs launched out night after night on Organ Grinder's Swing.

There were rumors of the band being somewhat unpopular with Egyptians because it was colored. Here was something strange because Egyptians are for a large part colored themselves. Briggs and his men ended their season at the Continental Cabaret and left for Alexandria where they played the summer of 1935 at the Casino San Stefano. They played to empty houses every day! Briggs himself was emphatic in declaring that the Alexandria public, being more cosmopolitan, was more appreciative of true jazz. His emphasis on the appreciation has since proved to be correct but he unfortunately did not stay long enough to see its truth.

Briggs stayed the summer and was not reengaged in Cairo for the winter on the grounds of a color bar which has since proved to be nonexistent.

Lewis Works Faster

In the next summer there came Willie Lewis from Paris with a magnificent line-up including Herman Chitison, Bill Coleman and William Burns. They did better

than Briggs in Alexandria—they played at a less fashionable spot, "The Monseigneur." Willie Lewis converted Alexandria to swing in far less time than it took Arthur Briggs. The latter was right; the Alexandria public was more appreciative so long as they were not the cream of society.

Lewis did not stay very long and he was followed many months after (Modulate to page 37)

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Kayser Switches To FBMC Office

Chicago—Joe Kayser, veteran band booker who resigned from local CRA offices last month, joined the Chicago office of Frederick Brothers Music Corp. to head the one-night division. Also in the office here are W. Carl Snyder and Bill Wilson.

Taking No Chances

St. Catharine's, Ontario—Eddy Duchin, whose band opened at the Waldorf-Astoria Starlight Roof the other night, played the annual Kiwanis show here last month. The event was held in the Armory here. In his contract, Eddy found a clause providing "in the event that this armory should be required for use during mobilization, the contract is void."

But Eddy and his boys got along fine—without any war.

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"Henry 'Red' Allen is America's Most Underrated Trumpeter"

BY ROBERT G. WHITE

"When he is good, he is very very good
And when he is bad he is horrid."

If we paraphrase the story about the little girl in the nursery rhyme, the description aptly fits that great colored trumpet player, Henry "Red" Allen — except that Red is very very good almost always.

It is strange that Red Allen, whose name is almost a household standard in England, should be so completely disregarded in this country; to think that the many thousands who praise Harry James and Bunny Berigan have never heard of Red, or if they have they know him as "one of the trumpeters in Louis Armstrong's orchestra." Yet I think it fair to say that he is one of the three or four outstanding trumpet players in the entire field of jazz.

Why Allen Is Great

It is difficult to tell exactly why Red is great since jazz is, by and large, an emotional art and the critic judges it intuitively. Still there are certain things we can praise Allen for. We can say that he has a tremendous technique, that he performs capably as a lead in collective improvisations, that he is stimulating to others, that he is versatile, and that he has a wealth of ideas. I know of no other trumpet player who possesses the unique inventiveness of Henry Allen.

The accomplished listener can tell Red every time. Perhaps a fair statement would be that he incorporates in his style the best of the styles of Louis Armstrong and Roy Eldridge, but this would not be correct nor fair for in the first place Roy probably was more influenced by Red than vice versa, and secondly, Red is too individual a trumpet player to be stereotyped as a musician who "plays like Louis." Red's style is uniquely his own, and a fuller appreciation of that style comes from listening to him play.

This is not difficult, fortunately, for Red has recorded a great number of platters. He has played with Fletcher Henderson, Luis Russell, the Blue Rhythm band, and he has recorded with such combinations as the Chocolate Dandies, Spike Hughes, the Chicago Rhythm Kings, and under his own name. Most of these records are easy to get, either on the originals or in reissue form.

For those who would appreciate Red more, I suggest listening to some of these:

Red's Recorded Stuff

Examples of fast playing can be found on *Ride Red Ride* by the Blue Rhythm band, and *Nagasaki*, by Fletcher Henderson's orchestra, both on Columbia. The former is the fastest recorded piece that I have ever heard, and yet Red, in spite of the fast tempo, composes a solo which displays a wealth of fertile imagination and also is in remarkably good taste. Only once in the entire chorus does he resort to what might be described as a musical cliché.

On the latter record Red does, it is true, indulge in a particularly nervous style, and yet the result is still out of the ordinary. If memory serves me right, Hugues Panassié includes this solo in his roster of memorable Red Allen solos.

As an example of his straight, open, and rather plaintive style, you have only to listen to *Am I Asking Too Much?* by Allen and his orchestra on Vocalion. This to me is a memorable record and one which never fails to thrill me, no matter how much I play it. There is also *Heart-Break Blues* by Coleman Hawkins and his orchestra, recently reissued by UHCA, on which Red improvises a blues solo with great feeling and poignancy.

As a lead trumpet on collective improvisations Red does unusually well. Although he is not a "Chicago" style" musician, Red is included in a group of Chicago men in a series of memorable recordings, among which *Yellow Dog Blues* and *Who Stole the Lock* stand out. Red collectively improvises with Jimmy Lord on clarinet and Pee-Wee Russell on tenor, for three choruses, so well that Wilder Hobson has included the music of this improvisation, copied note for note, in his recent book, "American Jazz Music." In *Who Stole the Lock*, Red not only repeats his splendid work as lead trumpet, but also has a terrifically "dirty" solo in the low register, the like of which has hardly ever been equalled on recordings.

Red, though not of the Muggsy

Finally, there is *Sweet Sue* and *How Come You Do Me Like You Do* by Spike Hughes and his orchestra on French Decca in which Red both leads effectively and creates choruses of unusual worth.

A hearing of these records should convince the listener of the ultimate worth of Henry Red Allen, a truly great trumpet player.

Sauter Now Arranging For Benny Goodman

New York—Eddie Sauter, whose arrangements are responsible for Red Norvo's "subtle swing" style, joined the staff of Benny Goodman arrangers last month. It's the first offer Sauter has taken, although he admittedly has had many from big name leaders since he attracted attention working for Norvo. Eddie will continue to knock 'em out for Norvo, in addition to his BG work.

and McPartland school of cornet playing, has adapted his style on these records to suit the mood of the other players, thereby displaying his versatility.



Otto Hess Photo

Underrated? . . .
Henry (Red) Allen, now trumpeting with Louis Armstrong, remains one of the greatest—but unsung—of modern jazz soloists, says Robert G. White. He explains why in the accompanying article.

One Less Tic Toc Ork; Fields Wins His Suit

New York—No more tic-toc rhythm for Teddy King's band!

Federal Judge Vincent L. Leibell last month entered a permanent injunction favoring Bandleader Al Fields against King. Fields, whose real name is Al Wolfield, charged his copyright on a "combined clock face and metronome" as a feature of his music had been infringed upon by King. Judge Leibell ruled that King must junk his tic-tocing, but there was no money damages mentioned.

Gray Gordon's Tic-Toc rhythm wasn't mentioned, although it's better known than either King's or Fields'. Idea, however, is different.

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THE FOUR GENTLEMEN OF RHYTHM

Personal Mgrs.—What Good Are They?

The P. M. Fights the Band's Battles and Takes All the Raps

BY TOMMY KEARNS

The most important man in the band business today is the personal manager. Not the booking office, but the personal manager who fights the band's fights, wins the band's battles, takes the band's raps. The in-the-middle guy who keeps the band's nose clean with the people who sell and buy it.

No one can gainsay the help that Eddie MacHarg and Cork O'Keefe have been to Casa Loma, for example, or Willard Alexander to Benny Goodman and Count Basie, or Andy Weinberger to Artie Shaw. Nor can it be denied that Tommy Dorsey's upward swing was checked somewhat when Art Michaud faded out of the picture, or that Jimmy Dorsey gained several rungs on the ladder after Billy Burton took over the personal management of the band.

Time was when a bandleader could take care of the business end of a band. But a big band today is big business, grossing up to a half-million bucks a year, and a leader can't fill the roles of an entertainer at night and a business man in the day. The personal manager has become more and more important.

Must Handle the Grips

There's another reason for the representative's importance, too. Good will and good public relations are important contributions to a leader's career today. If he has to transact his business himself—has to be hard, demanding, adamant, anything the occasion calls for—it's going to detract from his reputation as a genial figure in the public eye.

So the representative takes care of that end of the business. The representative does any kicking that has to be done, to the organization selling the band about money, jumps, network wires, radio programs, proper attention; to the organization buying the band about billing, working conditions, slow pay-offs, injustices of any sort. He sees that a band, once sold, stays sold, and he can sell it in the first place much better than the leader himself, for he isn't limited by the dictates of modesty as some—not all!—bandleaders are.

Billy Burton An Example

As a business man, he's better equipped than the leader, as an artist, for dealing with many of the new figures in the entertainment business—advertising men, sponsors, etc. Sometimes the only difference between one leader who has the reputation of "being hard to get along with" and another who has a reputation for "being easy to get along with" is that the former has no personal manager to fight his battles for him, while the latter has.

Billy Burton is a case in point. When the Dorsey Brothers split, Jimmy for a time had the best of it. He got on the Bing Crosby program, synchronized a couple of pictures, doubled into the Palomar and

other coast spots. Then Tommy got his commercial, and Jimmy quit his after a couple of years to play a lot of accumulated theatre and

hotel time in the east. He was off the air just long enough for Tommy to get a head start on him. And at that point, a year ago, Burton resigned as Rockwell-O'Keefe's director of both publicity and production—an unusual combination—and stepped into the picture.

Shrewdly analysing his problem, he went to work. Benny Goodman and Artie Shaw had stolen the clarinet spotlight, so, although he realized that Jimmy was their equal on the instrument, Burton chose to concentrate on Jimmy's sax prowess. He billed Jimmy as "The World's Greatest Saxophonist," and persuaded him, in spite of a natural modesty and reluctance to show off, to get a little closer to the microphone on his solos.

Then the old Dorsey Brothers theme, "Sandman," which Jimmy had retained along with the original Dorsey Brothers personnel, was dropped, and replaced by "Contrasts," an adaptation of Jimmy's "Oodles of Noodles," and with plenty of flashy alto work in it. The band's style was sold as "contrast-



—Otto Hess Photo

Knifing Each Other over an anniversary cake, Billy Burton of the Jimmy Dorsey band (left) and Eddie MacHarg, manager of the Casa Loma crew, show how they feel about each other. But it's all in fun, for Billy and Eddie have a lot of mutual troubles regarding bookings, transportation, publicity, guarantees and other items to make a common tie between them and managers of other bands. Much of the success of the top orks of today may be attributed to managers like Burton, MacHarg, Cork O'Keefe, Willard Alexander, Art Michaud and others operating behind the scenes.



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BILL BURTON, Personal Manager

ing music," to take advantage of its ability to shine on both swing and sweet. The next step was a concentrated press campaign, which Burton's experience as director of all publicity for 50 R-O'K bands well fitted him to engineer, and plenty of air time as the band toured the Hitz hotels.

Plenty of Results!

Results came quickly. On the band's second visit to the Adolphus Hotel in Dallas, last Christmas, with the same personnel and the same music, the same in every respect as it had been the last time the band played the spot, it knocked its own record for a loop.

Burton's background had fitted him exceptionally well for the role of Jimmy's representative. He is a musician and has led bands in many of the spots into which he now takes Jimmy. At one time he was himself an orchestra leader for Ralph Hitz in Cleveland, and from 1925 to 1927 he was one of the biggest musical names from New York to Cleveland. He has, literally, worked in every form of show business except circuses, as a violinist, conductor, comedian, actor, producer, director, comedy writer, movie script writer, press agent, road manager, lighting expert and (Modulate to page 36)



—Milton Karle Photo

Old Man Morpheus really has the usually "slick" Paula Kelly, comely chanteuse with Al Donahue. She's shown getting her shut-eye on a bus while the band was one-nighting it recently.

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Duke Becomes a Critic!!

America's Biggest Bands Are
Reviewed by Ellington Himself

BY DUKE ELLINGTON

The only outstanding conviction that we know concerning the contemporary dance field is that it is essentially as yet unexplored. There is so much that remains to be done, and even to be attempted. We have previously stated that we consider the influence of commercialism the most flourishing and potent evil to be combatted in our field of endeavor. Standardized commercial requirements are apt to dull the ambitions of our outstanding musicians and influence them to satisfy themselves with a musical formula calculated to please, not themselves, but the general public.

It is to be hoped that those musicians who are today standing at the top of the ladder of success will continue to permit their musical spirit of independence to function sufficiently to allow for constant experimentation and innovation, which qualities are the principal ingredients of musical progress. In commenting upon the better aspects of the outstanding contemporary bands of today we herald with a musical fanfare every significant instance of the spirit of musical independence.

And Here They Are:

Tommy Dorsey: Tommy has won, and justly so, the appreciation of all sincere musicians by his policy of attempting to play well many and varied types of music. His renditions of beautiful melodies in a style which is pleasing to the lay ear has won many a convert over into resulting appreciation of the more complicated swing-music . . . which, incidentally, he does so adroitly.

Benny Goodman: Benny has outstandingly proven himself to be a great leader by the fact that he has consciously separated himself, one-by-one, from the stars in his band and yet still shows himself to be tops. His practise of offering his own renditions of all the worthwhile music he encounters during his career of musical activities also deserves sincere tribute.

Paul Whiteman: Mr. Whiteman deserves credit for discovering and recognizing ability or genius in composers whose works would not normally be acceptable to dance bands. Whiteman makes it possible to commercialize these works. We confess he has maintained a "higher level" for many years, and we think there is no doubt but that he has carried jazz to the highest position it ever has enjoyed. He put it in the ears of the serious audience and they liked it. He is still Mr. Whiteman.

Guy Lombardo: Lombardo deserves credit for having a keen eye in recognizing the value of a simple trick. At a time when musical ornamentation was all the rage, he showed foresight in employing musical-simplification to the "nth degree." He eliminated all superfluous musical figures and we all know the results.

Bob Crosby: A band with an amazing amount of color. We feel that here the tan has attained a very luxurious lustre, perhaps through absorption. However that may be, a truly gutbucket band, capable of really getting down there. Band shows a strong blues influence, and also possesses notable musical background. Just different somehow.

Hal Kemp: Kemp has achieved a very nice medium. He has

(Modulate to page 35)



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Is She a Femme Peck Kelly?



—Erdie Stevens Photo

Oklahoma City—Born under the sign of Holly the Hep Cat, Lynne Belle Stapp is the hottest kitten on the keys seen in these parts in many a moon. She plays piano at the Joy Theatre on Reno street here.

Plays in Burlesque

Patrons and hired hands are sent sky-high by the slim, quiet girl with the frisky fingers. Ripping the keyboard for three to five shows a day—the only stage show in town—Lynne has never missed or been late for a single performance or rehearsal, and hasn't had a day off for vacation.

The cats around Oftown call her

BIG MONEY IN THEATRES
The two most important German outfits today are Max Rumpf at the Delphi-Palast and Hermann Rohrbeck's band of all-stars. The latter sports the arranging of Jerry Lezziewski, one of the best in this land.

Berlin and Hamburg bookers (yep, we have 'em here) find that theater dates are plenty profitable right now. And in the small bars there are several fine little combinations. In particular is the "Quartier Latin" a standout with Willi Berking on deck. He is one of the best trombonists over here. The "Ciro" with Albert Vossen; the "Cascade"; the new Carlton bar; the "Gong" with pianist Hans Schattergan, and the Patria bar, with trumpet man Kurt Hohenberger, also are okay for good music.

USE GERMAN MUSIC MOSTLY
There still is a certain amount of British and American music being played here, but German publishers are troubled with over-production of their own German wares and are cutting down on imported tunes.

—The Melody Maker

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Musicians Swear By Her

The Joy is a combination burlesque, variety and vaude house. It's a small spot, but it packs 'em in with a good percentage of the music-minded public attending, not to view the nekkidness, but to hear Lynne beat the remaining strings out of a battered "88."

Lynne deserves better. Her spotless record is attributed to (a) the show can't go on without her; (b) the theatre gives no paid vacations, and (c) Lynne has a mother and little brother both partly dependent on her pay check.

But gad, what she does to a keyboard!

—Gordon Strachan

Lopez Plan is Finally Approved

New York—A resolution embodying bandleader Vincent Lopez' suggestions for an international contest to select an official Pan-American Hymn of Peace was unanimously adopted by the governing board of the Pan-American Union at its regular monthly meeting.

The song competition plan was urged upon Secretary of State Cordell Hull, who is chairman of the board, by Lopez last April as a means of promoting the solidarity of American countries. As per Lopez' suggestion, the official hymn will be chosen from the prize-winning songs designated in each of the 21 countries.

LeBaron Weds Society Heiress

New York—Eddie LeBaron, rhumba band leader at the Rainbow room, joined the list of maestros who married socially prominent young girls when he and Bernice Smith eloped to Yonkers to take vows last month.

The bride is a daughter of Mr. and Mrs. Burns Lyman Smith, whose fortune comes from typewriter manufacturing. LeBaron, a Venezuelan by birth, was reared in Mexico City. His real name is Eduardo Albaclini de Gastein.

Marks the first society-band leader marriage since Hal Kemp was wed to Martha Stephenson last Jan. 13.

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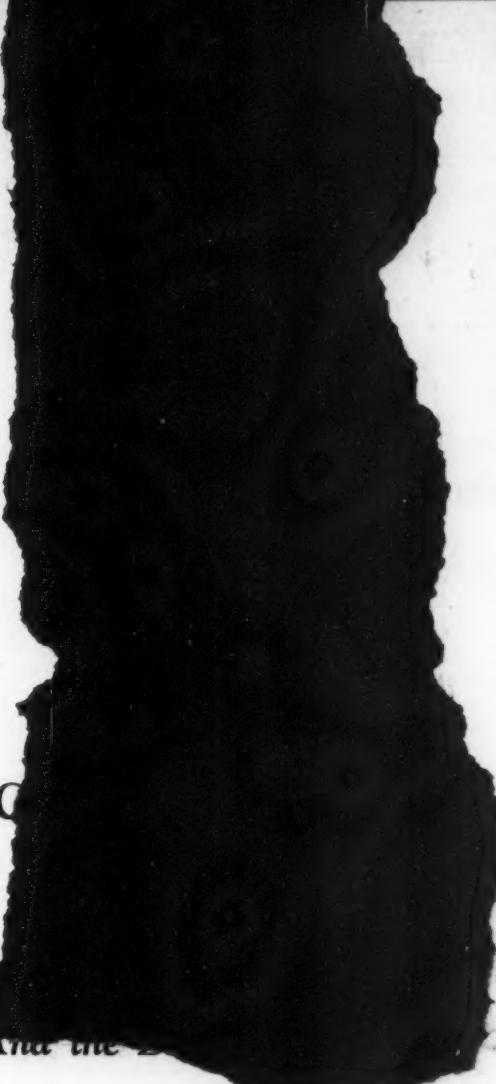
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Ladnier and Webb

Tommy Ladnier and Chick Webb were opposites in many ways. Tommy never saw the spotlight of national fame, but was on the bell of his horn before a crowd of thousands. On the other hand, for several years had heard the piano and read the printed words of praise for his talent, and overcame a physical handicap which has floored another man. But both were strangely alike in that their distinct contributions to jazz, were beloved by others that they died in harness.

Suffice to say that Saint Peter, in throwing open the new entries, needn't worry any about who's brief place on horn. Ladnier will fill the spot—an one of the finest hide men who ever breathed brass on the cymbals when he takes off on a "go chorus" up there who have gained what the rest of us lost!!

A Man Has a Right to

(Continued from page 1)

prohibiting. Courageously he pointed out that the be faced with its members feeling that "we would rather be faced with the members of the federation than in it, IF WE CAN'T MAKE A LIVING."

'Musicians Did Revolt Once'

Weber realistically reminded delegates that several years ago, Chicago and several other locals rebelled and withdrew from the union because of unfair laws. He pointed out that one of the main reasons that the AFM has grown in strength and members was because the AFM has constantly sought to deal fairly and realistically with every problem with which it has been confronted.

Traveling Bands Contribute 1/4 Of Income to AFM Treasury

President Weber then defended the traveling bands by reminding the convention that "traveling bands are our fellow members, not outside enemies we must protect ourselves against." He also said traveling bands control a third of the business of the AFM, and that those same traveling bands account for three-fourths of the income that goes into the federation's national treasury.

He also warned delegates that these traveling members are both human and the most successful, and if treated unjustly, might go to the National Labor Relations Board and obtain a certificate to have their own labor organization.

YES, A MAN HAS A RIGHT TO LIVE!

Musicians, especially those who have at one time or another felt the hopelessness of getting either a fair deal or a sympathetic hearing from Czar-like officials who consider themselves "the union" instead of the members they are supposed to serve should thank God for the brilliant and courageous leadership of Joseph N. Weber.

There is a man you can always appeal to.... A man who lives and breathes Americanism.

A man who for 40 years has proved the superiority of the American way—the democratic way—by inspiring and practicing democracy in unionism.

A man who has never used the power of his office, however cleverly or under the guise of promoting the welfare of the union, either to DICTATE, RESTRICT or DESTROY any other man's opportunities to make a living.

A man who spoke from his heart again and again in your interests, and who addressed your elected representatives repeatedly with "BUT YOU DELEGATES ARE THE BOSSSES, NOT THE OFFICERS—WHAT IS YOUR WISH?"

A union leader who believes and lives on the basis of a "HUMAN BILL OF RIGHTS—THAT EVERY MAN HAS A RIGHT TO LIVE."

May God be merciful and grant JOSEPH N. WEBER many more years of useful service. We certainly need him.



JACK TEAGARDEN was 12 and playing siphorn with the San Angelo, Tex., Municipal Band when this shot was snapped. Down Beat reproduces it for the first time through the courtesy of Peter Teagarden, who still lives in San Angelo.



BENNIE MOTEN, idol of the Middle West in the early 1930s, and family. Pic was taken while Bennie was on a road tour with his band in Pennsylvania in 1931. Submitted by Harlan Leonard, alto man with Bennie who now has a jump band of his own in Kansas City.

RAG-TIME MARCHES ON . . .

TIED NOTES

ERRY-MACNEIL—Henry Allen Perry, 40, with the Casa Loma band, to Mrs. Frances MacNeil June 12 at Mil-

Mass.

YNOLDS-ROBERTS—Tommy Roy-

es, musician, to Alberta Roberts June

19 at Braintree, Mass.

UNWAY-WALKER—Bill Conway,

or in the Modernaires quartet with

Whitehead, to Bernice Walker last

month in New York.

BARON-SMITH—Eddie Le Baron,

leader of the Bernice Smith June 5 in

Iowa, N. Y.

ARLIE-WARDLE—Harold Earle, gitar-

ist with Joe Kirkham, to Marion

the last month in Manchester, May

1935.

DRIFT-LITTLE—Gary (Jitterbug)

of the 2nd talents outfit for the 7th

radio show June 5 to Elmer Little

Richmond, Va. Moritz met Miss Little

years ago while he was wearing a

a face at a halloween party.

AIRCHILD-ANDREWS—Don Fair-

man, pianist with Tiny Hill, to Ruth He-

ndrews last month in Akron, O.

TCMILL-WILSON—Ray Earle Mitch-

esponer to Elsie Wilson, singer, May

Milwaukee.

AVER-MILLER—Howard Beaver to

Miller, member of the Rainbow

band, May 25 in Watertown, Wis.

OWN-KERR—Doris Kerr, radio sing-

er, Joe Brown, Jr., recently in Great

L. I.

EIGHER-LEE—Harry Neigher, radio

announcer, to Adrienne Lee, radio singer,

June 2 in New Haven.

SURKE-PATTERSON—Johnny Burke,

singer, to Bessie Patterson June 10 in

Wood.

NEW NUMBERS

PALMER—Son to Mr. and Mrs. Cliff Palmer May 29 in Ideal Hospital, Endicott, N. Y. Dad is sax player, formerly with the Don King band.

KIPEN—Son to Mr. and Mrs. Maurice

Kipen last month in Milwaukee. Dad is

ace fiddler at WTMJ, Mil-

waukee.

BARTON—Son to Mr. and Mrs. Frank

Barton last month in San Francisco. Dad

radio announcer for NBC and former

partner with Tom Coakley's ork.

OLDSTEIN—Daughter to Mr. and

Chuck Goldstein, of Paul Whiteman's

band, May 18. Baby was named

Shelley Goldstein and weighed 6½

lbs.

GARD—Daughter to Mr. and Mrs. Joe

last month. Father is musician with

W. Cinc.

INTON—Daughter to Mr. and Mrs.

Denton June 14 in Boston. He's the

altos man with Woody Herman.

BONIS—Son to Mr. and Mrs. Sam

Bonis, recently in New York. Dad is

violin and guitarist with Mike Riley's

band.

IN—Nine-pound son to Mr. and

William (Ish) Drain in Cinc. Mo.

former WLW singer; Dad plays

in WLW studio bands.

LTON—Daughter, Geraldine Yo-

shilton, to Mr. and Mrs. Jerry

Shilton last month. Father is famed ac-

cordionist who gained fame with the dance

team of Velos and Yolands.

KING—Son to Mr. and Mrs. George

King May 10 in Kalamazoo, Mich. Dad is

not being contented with this, push-

es the blues through a cornet. Be-

sides Ted there is a cat by the name

of Bill Cathcart who knocks out

the only solid boogie woogie in

gushidden Boston. What gripes

me is how Bob Doucette (who

seems to know his way around

Beantown) muffed this one. Doesn't

he ever get around the city to hear

any of the real fine hot music that

should be in the big time?

JOHN WARREN TRAVERS

Ted Locke having been a contributor to

Down Beat, that he also is a sly alto man

and cornet player comes as a surprise. May-

be the guy's modest.—EDS.

How About It, 99?

The Board

Local 99

Portland,

Oregon

Gentlemen:

I have been requested to explain my article concerning union conditions which appeared in the June issue of DOWN BEAT. Please consider the following as completely impersonal and wholly sincere.

1. . . band leaders who haven't the guts to ask for scale . . .

Maybe "guts" isn't the word for it, but the truth is there. Consider it a matter of opinion if you wish.

2. . . local union officials who haven't the ambition to enforce the rules."

Since talking to our business agent I realize that there aren't any rules to enforce. Our officials are handicapped by a lack of some good clean-cut to-the-point laws and the authority and cooperation to enforce them.

3. . . simply because a spineless organization won't contact the spots and demand a curb."

Partially covered by paragraph two, I don't know why they won't; maybe they can't. Results prove inefficiency somewhere. The "spine" of any organization is its membership, so this statement may be considered a challenge to local

Or This?

New Haven, Conn.

To the Editors:

Congratulations on your new record reviews . . . a great improvement over the others and above all, noncommercial.

GEORGE M. AVAKIAN

Surprise!!

Somerville, Mass.

To the Editors:

Here is something that you, and all the gang that reads DOWN BEAT, may not know about. That Ted Locke plays one of the finest hot altos around these parts and

musicians in general. The next paragraph explains further.

4. " . . . Most of the dance men are forced to hold down jobs in other lines, making it impossible for them to attend union meetings, which are held in the middle of the day."

An undisputed fact, I am sure. An explanation is found in a combination of each of the preceding paragraphs. It must be admitted that conditions resulting from this situation are quite undesirable.

5. " . . . top ranking officials don't know the scale and working conditions of adjoining locals."

This may also be considered a matter of opinion. But, I personally know this exists to a certain extent, because it has cost me money. I may be misinformed as to the duties of our officials; if so, I stand corrected.

I cordially invite you to agree on a reply and send it to me. DOWN BEAT will be glad to print your views whether they agree with mine or not.

Very respectfully yours,

(Signed) Bob Mitchell

Portland Correspondent

DOWN BEAT

(The editorial columns of Down Beat are at the service of both sides in any argument which affects the interests of the professional musician and/or the American Federation of Musicians. EDS.)

Decca Re-signs Woody Herman

New York—Woody Herman and band have signed with Decca again for two years, platters to be made for a flat sum plus royalties on each disc.

Buddy Rogers—

(Continued from page 1)

Rogers, who only two months ago juked his old swing band for a schmaltz combination in Los Angeles, kept the sugar-styled crew less than a month. His "new" combo—said to be the ninth he's fronted in the last six years—is in rehearsal now and is being styled along Waring-Hilton lines. Michaud and Pepe intend to have at least a 20-piece unit for Rogers,



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is good



ART RYERSON Guitarist with PAUL WHITEMAN

As one guitarist put it, "That Ryerson boy sure plays a mess of guitar!" which may not be the best of grammar, but it gives you a rough idea. For some guitar playing, the likes of which you do not hear every day, listen to Decca recordings by Whiteman's "Swinging Strings."

Au Natural

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W.I.
BAND
292

288

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VOC

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36213

DOM

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APE

8369

AJA

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PERRY

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Redman

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York, N.

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Alvin

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Teddy

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Louis

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Chicago

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April

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8300

8318

8320

July

8343

8357

Augu

8379

8396

Nov

8428

8436

Janu

8447

The Alligator's Hole

Louis Armstrong Discography

Part Two

BY PAUL EDUARD MILLER

WITH FLETCHER HENDERSON'S BAND, on the Columbia label, continued.

292 Bye and Bye (Pease-Nelson-Vincent) 140356

Play Me Slow (Hagen-O'Flyan) 140357

Money Blues (Leader-Coleman) 140617-1 & 140617-2

I'll Take Her Back (Monaco-Leslie) 140618

Till She's Back (Monaco-Leslie) 140619

Sugar Foot Stomp (Oliver-Armstrong) 140639

Whatcha'llem Blues (Roberts) 140640

509 T. N. T. (Schoebel) 141170

Carolina Stomp (Bloom-Costello) 141171

VOCALION Records—

14926 Copenhagen (Davis)

Words (Spencer) 14927

14985 Shanghai Shuffle (Rodemick-Connery) 14986

Naughty Man (Redman-Dixon) 14987

14030 Memphis Bound (Banta-DeRose) 14988

When You Do What You Do (Parish-Johnson) 14989

PERFECT Records—

14358 Shanghai Shuffle (Rodemick-Connery) 105607

Tell Me Dreamy Eyes (Kahn-Spitalny-Gordon) 105604

14447 Don't Forget You'll Regret (Dowell) 105606

PATHE Records—

36156 Rose Marie (Henderson) 105605

36213 Four in the St. Blues (Sport) 705529

14159 Four in the St. Blues (Heagney) 105530

DOMINO Records—

415 How Come You Do (Austin-Perry) 5728-1 & 5728-2

3475 Swanes Butterfly (Donaldson) 5838

APEX Record—

8309 A La Bama Bound (Henderson) 21945b

AJAX Records—

17100 Everybody Loves My Baby (Williams-Palmer) 5748-1 & 5748-2

17128 Why Couldn't It Have Been— (Jones) 5748-2 & 5748-5

REGAL Records—

9763 My Dream Man (Dale) 5718-1

9738 How Come You Do (Austin) 5728-1; 5728-2; 5728-3

9753 One of These Days (Hoffman) 5712

9775 I'll See You in My Dreams (Jones) 5810-1 & 5810-6

9774 Araby (Edwards) 5731

9774 Everybody Loves My Baby (Williams-Palmer) 5748-1 & 5748-3

9770 Why Couldn't It Have Been, etc. (Jones) 5811-2 & 5811-5

9789 Alabama Bound (Henderson) 5825

9838 Swanee Butterfly (Donaldson) 5836

BANNER Records—

1383 My Dream Man (Dale) 5718-1

1445 How Come You Do (Austin) 5728-1; 5728-2; 5728-3

1457 One of These Days (Hoffman) 5712

1470 I'll See You in My Dreams (Jones) 5810-1 & 5810-6

1471 Araby (Edwards) 5731

1471 Everybody Loves My Baby (Williams) 5748 & 5748-3

1476 Why Couldn't It Have Been, etc. (Jones) 5811-2 & 5811-5

1483 Alabama Bound (Henderson) 5825

PERRY BRADFORD'S JAZZ PHOOLS, with members of Fletcher Henderson's band, including Buster Bailey and Dan Redman, with Bradford at the piano.

VOCALION record, recorded in New York, fall of 1924.

15165 Lucy Long (Bradford)

I Ain't Gonna Play, etc. (Bradford)

ERSKINE TATE'S VENDOME ORCHESTRA, Louis Armstrong, James Tate, trumpets; Fayette Williams, trombone; Alvin Fernandes, clarinet; Stompy Evans, alto & baritone; Norvel Morton, tenor; Teddy Wetherford, piano; Jimmy Bradford, drums; John Hare, bass.

VOCALION record, recorded in Chicago, first week of June, 1924.

1027 Stale Strut (Yellen-Wall)

Stomp Off Let's Go (Schoebel)

LIL'S HOT SHOTS, featuring Louis & Lil Armstrong, Dodds, Orr, St. Cyr.

VOCALION record, recorded in Chicago, June, 1926.

1087 Georgia Bo-Bo (Trent-Waller) 56

Drop That Sack (Armstrong) 57 & 58

JOHNNY DODD'S BLACK BOTTOM STOMPERS, with Armstrong, J. Dodds, Kid Orr and Hines, piano. Both labels recorded in Chicago, summer of 1927.

BRUNSWICK record—

8567 Wild Man Blues (Morton-Armstrong) 25 & 26

Melancholy (Dodd) 27 & 28

VOCALION record—

15632 New Orleans Stomp (?) 23

Weary Blues (Matthews) 21

LOUIS ARMSTRONG'S HOT FIVE, Louis Armstrong, trumpet; Johnny Dodds, clarinet; Kid Orr, trombone; Lillian Armstrong, piano; Johnny St. Cyr, banjo.

OKHEE records, recorded as indicated, in Chicago, February, 1926.

8261 Gut Bucket Blues (Armstrong) 9486a

You're in the Barrel (Armstrong) 9485a

April 1926:

8299 Oriental Strut (St. Cyr) 9536a

You're Next (Armstrong) 9537a

Heebie Jeebies (Atkins) 9534a

Muskrat Ramble (Orr) 9533a

Georgia Grind (Williams) 9533a

Come Back Sweet Papa (Barberin-Russell) 9503a

Cornet Chop Suey (Armstrong) 9535a

My Heart (Armstrong) 9484a

July 1926:

8243 Don't Forget to Mess Around (Barberin) 9729a

I'm Gonna Gitcha (Hardin) 9730a

Droppin' Shucks (Hardin) 9731a

Who's (Jones) 9732a

August 1926:

8379 Big Fat Ma & Skinny Pa (Jones) 9779a

Sweet Little Papa (Orr) 9779a

King of the Zulus (Hardin) 9776a

Lonesome Blues (Hardin) 9778a

November 1926:

8422 Big Butter & Egg Man (Venable) 9892a

Sunset Cafe Stomp (Venable) 9893a

8436 Skid-De-Dat (Hardin) 9891a

Jazz Lips (Hardin) 9890a

January 1927:

8447 You Made Me Love You (Venable) 9890a

ALLIGATOR'S HOLE

Hotter Than That (Hardin) 82055
I'm Not Rough (Armstrong) 82040
Once in Awhile (Butler) 82088
Struttin' With Some Barbecue (Hardin) 82087

Probably the first of 1928, piano: Jimmy Strong, drums: Earl Hines, piano: Zutty Singleton, drums, except where "starred".

8597 Fireworks (Williams) 400960
8600 Monday Date (Hines) 400961
Sugar Foot Strut (Pierce-Meyers) 400968

8631 Skip the Gutter (Williams) 400961
8632 Squeezes (Hardin) 400961
8641 Squeeze Me (Williams - Waller) 400974

8642 Two Deuces (Hardin) 400973

8649* Tight Like This (Curl) 402226
Heah Me Talkin' (Redman-Armstrong)

8657* St. James Infirmary (Primrose) 402225
Save It Pretty Mama (Redman)

8669* I Can't Give You Anything But (Fielder-McHugh) 401690
No One Else But You (Redman) 402168

8680* Mahogany Hall Stomp (Williams) 401691
Beau Koo Jack (Hill) 402169

8690* Basin St. Blues (Williams) 402154
No (Spivey) 402154

8619 Weary Blues (Matthews) 80863
That's When I'll Come Back (Briggs) 80884

January 1928: Hot Seven, same personnel.

8633 Savoy Blues (Ory) 82056
(To Be Continued)



Seymour Rudolph Photo

All the Gang wielded the sticks when this clambake resulted the other night in Chicago. At the left is Count Basie, then left to right, Jimmy Rushing, Basie's blues singer; Gene Krupa, seated; Buck, of Buck and Bubbles, and Peg-Leg Bates, dancer.

Paul Whiteman



OKAY! beams Paul Whiteman—and another Chesterfield Program is set to GO! This popular program is heard over C.B.S. every Wednesday evening from 8:30 to 9:00.

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DB-79

Here's the Ideal Setup for Bookers

BY GEORGE OVESEN

In an ideal set-up, all buyers of bands would go to a booking office.

The booking office would study the problems of the buyer—class of patronage, economic status of the area, business conditions, and the current fads, whims, and moods of the area's population.

The booking office would chart out the sustaining remote broadcasts which had been piped into the area for the previous year or so, and would work out some way of cross-section polling throughout the account's potential drawing area.

And, after taking into consideration such items as the nature of competing spots, promotion possibilities, competition entertainment policies, and the things mentioned above, the booking office would endeavor to secure attractions of such type, price and name as to assure the account of reasonably profitable operation.

Bookers Would Buy From Managers

The booking office would contact the various managing offices and buy from them such bands as would meet the specific needs of each particular account that it handled. With all bands available to all booking offices, holding an account would depend entirely upon the intelligence with which it was serviced. And, with booking offices relieved of responsibility for the careers of a number of attractions, they could wholeheartedly devote their efforts to the welfare of the buyers. The managing offices would be doing the worrying about the bands, and with no accounts to protect, they could do a real job of band promotion and career direction.

More Cost, But Less Expense

On the surface, the loud screams from "back there in the corner"

do appear to be justified. "Increased costs—two organizations to skim off their cuts—it's bad enough now, with just one!"

True, those rare individuals who are able to buy their bands 100% shrewdly would find their costs higher. But the great majority could not help but come out ahead. After all, it's not the business done during any one week, or on any one attraction, that really counts. It's that final difference between the income and the outgo, at the end of a year, that tells us what the score is.

Naturally each band would cost more because of the extra commission, and that would obviously



"He learned that riff by listening to my Coleman Hawkins records."

cut down the potential profit on each attraction. But if, through such a system, we were able to eliminate losses on attractions, then what? Wouldn't we be better off making a little money on every band, instead of making a killing on one, and losing our

shirts on the next five or six?

But that's just another dream—and you can't get fat eating dreams!

Let's Do Something About It

There is little or no point to dreaming-around about things unless we are able to translate some of that fanciful thinking into reality and action.

You can, and should, be doing most of the things that our imaginary booking office would be doing for you.

How much do you actually know about the band desires of your potential drawing area? I mean your entire potential drawing area, not just your regular patronage. And I mean what you actually know, not just what you think you know.

Have you ever thoroughly charted the sustaining band shots in your area to find out what your people are listening to? Try it some time—you might get some extremely interesting and valuable information. Let's suppose you have three stations, get the listening audience percentage for each. Let's assume they come out like this: A, 50%; B, 30%; C, 20%. In that case, we'll give a 15-minute shot on A, 5 points; B, 3 points, etc. So every time Joe Doakes gets a half-hour on B we chalk up 6 points after his name, and so on, recording every chain feed into the area. The results will probably amaze you.

Give 'em What They Want

But don't try to buy bands from just such a chart alone. The chart will be of tremendous help—it will show you what bands your people are hearing—but it won't show you which of those bands they like to hear. Nor will it show you what kind of music (swing, sweet, or novelty) they want you to buy for their dancing.

Ballroom popularity polls are of value only as an indication of what your regular patronage wants. They cannot give you a reliable indication of what the majority of your area wants. Do you really know whether your music is satisfying the majority in your area?

Ideas That Will Build Business For Your Band

Motion pictures of the Louie Kuhn band, one of Kansas' best young white combos, recently were taken by Henry Miller, Louie's representative. Then Miller had Kuhn's gang make records of the tunes they played in the movie. When it was all finished, Miller synchronized the film with the records and now takes the film-sound combination around to nitery and ballroom men and sells the band as if it were a private audition. Making the stunt all the more impressive is the fact the film is in technicolor, with Dale (Brody) Shroff, handsome young trumpeter, fronting the outfit and announcing each number.

"Brody" Shroff

You can't get 'em in, unless you give 'em what they want! And even giving them what they want isn't going to solve your problem completely. You still have to let them know that you are giving them what they want.

And that's another place where our imaginary booking office would step in. In order to be sure that its talent selections had full opportunity to do the business they would be capable of doing, the booking office would be forced to maintain a staff of promotion and publicity experts to supervise and supplement the exploitation on every engagement booked.

There's nothing wrong with the dance business, except that most of the people in it are not giving it enough thought or enough work, either.

Saxie Dowell, who is rounding up his own band, sent out autographed copies of his recent smash hit *Three Little Fishies* (sheet music) to newspaper men, trade papers and friends, thus keeping his name before the public, although, at the time, he himself was hidden. Dowell recently left Hal Kemp.

Jimmy Loss, leader, has fixed up a little 4-page folder he calls "Look" with reproductions of clippings, reviews and other info about his band, and mails copies out every month to men who buy bands. It's a smart piece of promotion, and inexpensive.

Not exactly new, but ever effective, is the stunt used by Roger Bruce and his band at Joyland Casino, Louisville. With a 30-minute air shot every night to work from, Bruce dedicated each program to one of the many fraternities and sororities in the surrounding territory. Thus, on a recent shot, Kappa Delta Tau had the privilege of making out its own program, and Bruce built his announcements around the KDT organization. Swell good-will all around, especially for the

(Modulate to page 37)

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Staff Orchestra
Radio Station WSYR
Syracuse, N. Y.

WSYR-MBS Coast to Coast
Twice Weekly

Management: Consolidated
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Many Happy Returns . . .

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Sensation on the Alto-Sax

★ JACK PALMER—Song Stylist
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★ RALPH HAWKINS
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★ CLAUDE LAKEY
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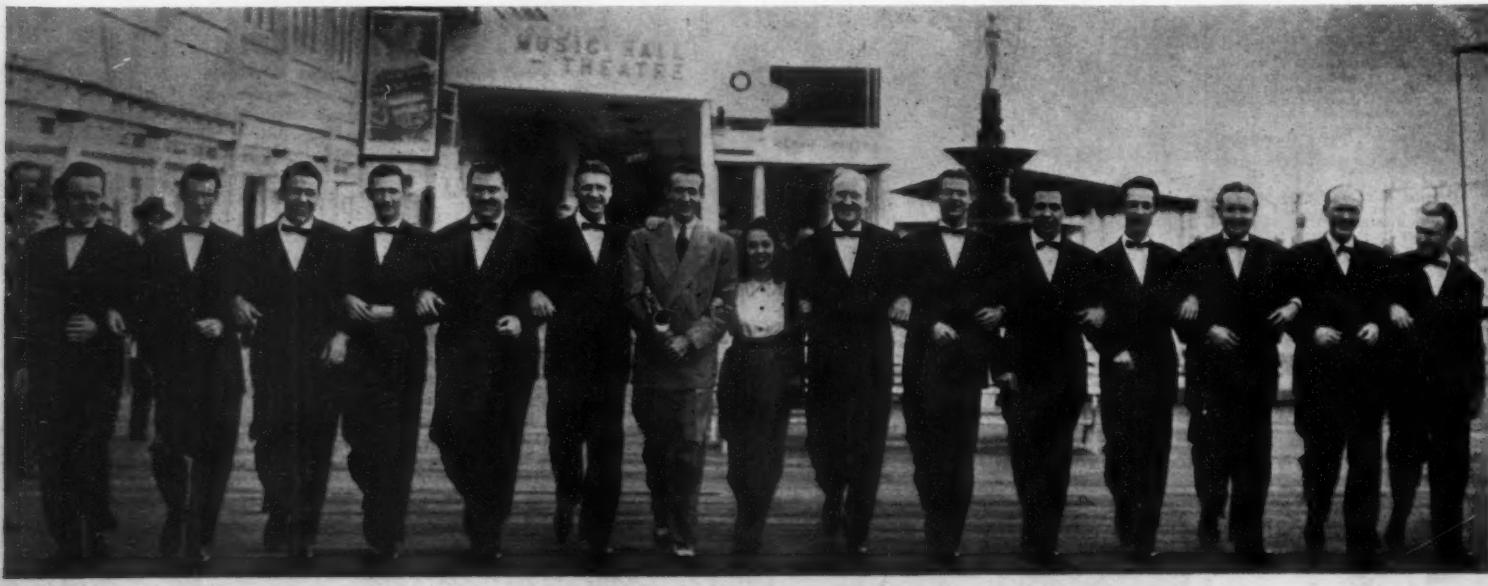
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Sonny Dunham Murry McEachern

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Personal Management
F. C. O'KEEFE
RKO Bldg., N. Y. C.



Hot Jam Band Is a TSP Attraction!!

BY DAVE DEXTER JR.

Huntsville, Tex.—They don't do things half-way down in this part of the Southwest.

Take the Texas Prison System's music here at the penitentiary in Huntsville. O. J. S. Ellingson, general manager, not only has a 50-piece military band, but also a hot 5-piece jam combination led by Jack Purvis and a hillbilly combo comprised of seven men.



Inmates of the Texas state penitentiary at Huntsville not only have a hot 5-piece jazz combo, but also a hillbilly crew and a large military band, shown here. Jack Purvis directs it.



Jack Purvis, leader of the military and jam bands at the Texas State Penitentiary, first gained fame with Hal Kemp as a trumpeter. Later he played with Charlie Barnet and Frank Froeba. He also made several records with his own studio band—a band which included such greats as Coleman Hawkins, Jay Higginbotham, Adrian Rollini and the late Dick McDonough. A Purvis trumpet solo, "Copyin' Louie," still is a favorite among hot fans in England, on the old Okeh label. Purvis has learned to play piano, and prison officials praise his ability and his cooperative spirit, placing him in charge of virtually all music inside the walls. Before much longer, he'll be eligible for a parole.

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(Photo from Popular Mechanics)

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COONEY MANUFACTURING CO.

34 Midway Street, Boston, Mass.

Delmer Clayton leads the hillbilly group, which ranks with the swing band as a fave with the inmates.

"At present," says the chaplain, "the training of members in the band is limited entirely to reading of music and playing the instruments in rehearsals and individual practice. It is hoped that later there will be arrangements made so that the work of the band will become a full-time proposition. We hope to have a schedule where harmony, counterpoint, music appreciation and theory and other subjects can be given.

Lots of Time to Build'

"The time of the band adds up to 555 years," the chaplain continues, smiling sort of fox-like. "Surely this will provide time enough to develop a really good band."

Purvis, a real veteran in the band game, likes to jam with his little swing group and play Dixieland. And just like the jitterbugs outside the walls who clamor around the bandstand beating their hands together and shouting in tempo, Purvis finds that inmates of the Texas prison react to "good jive" in much the same manner. In fact, swing's the thing—for sure—at Huntsville.

This is the fifth of Dave Dexter's "Music in Prison" series. The sixth, describing music activity at the Indiana state penitentiary, will conclude the series in the August issue of *Down Beat*.—EDS.

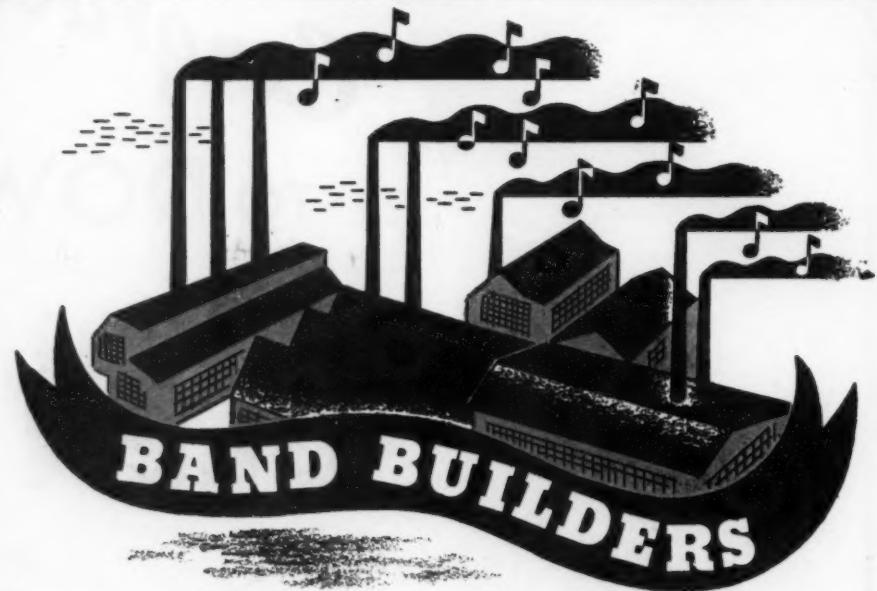
Jimmy Dorsey figures he's played *Flight of the Bumblebee* on his alto sax enough times to furnish a pint of honey to all the residents of Brooklyn.

Sorry, Girls

In a recent issue, *Down Beat* erroneously stated the ages of Ina Ray Hutton and her sister, June, as 25 and 21, respectively. We stand corrected on their ages. Ina Ray is 23 and June 19.

Trumpeter-Chirper Wed Before Public

Hornell, N. Y.—Plenty of excitement in these parts these days. And everyone is blaming Clark Nesbit, trumpet man with Al Castle's band. Inside the Palace Ballroom on Loon Lake near here the other night Nesbit was publicly married, in an elaborate ceremony, to Ruth Metzger. The bride is the band's fem chirper and plenty popular around here.



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BENNY CARTER	JETER-PILLARS	BEN POLLACK
LARRY CLINTON	RAY KINNEY	RAMONA
DIOSA COSTELLO	FRANK LA MARR	THE RIMACS
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AL DONAHUE	JOHNNY LEWIS	ARTIE SHAW
JIMMY DORSEY	BILLY McDONALD	THE SOUTHERN GENTLEMEN
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Critics in the Doghouse

BY COUNT BASIE

(As told to Dave Dexter, Jr.) Criticizing one's own band isn't the easiest thing to do, and yet I welcome the opportunity. Sometimes, you know, we form snap judgments of bands on broadcasts, in theaters and even on one-night stands which are not quite fair. Unless the listener hears and studies a band seriously, there's a chance that he will form his own opinion of that organization's ability and worth. And sometimes that's not so good.

"Tate Fits in Okay"

Some of you know that our band features a "heavy" brass section. I guess the word "heavy" is okay in this instance, because our brass includes four trumpets and three trombones. Frankly, I think the brass is our problem, but—and I'm being just as candid in my opinion—I also think we have that particular section just where we want it now. My problem, of course, is keeping it that way.

The saxes, four of them, are also phrasing the way I want them to phrase, and their intonation—which gave us a little trouble back in the days when the band was first organized—apparently is up to the par we set. Of course we were a little rough a few months ago when we made a change as a result of Herschel Evans' death, but George (Buddy) Tate caught on in a hurry and fits right in now.

"No Rhythm Worries"

I am sure that the rhythm section is right as it is. It's the one section that has given us no trouble at any time. And when I speak of the rhythm, I mean bass, drums and guitar. You can count me out.

Am I satisfied with the band today?

Follows His Old Ideas

Not by a long shot, Jack. I have a purpose in everything I try to do with the band. A few years ago I was using nine pieces in a little club called "The Reno" in Kansas City. We worked together a long while. We got so we coordinated every move, every solo, perfectly. That was how Walter Bales, John Schilling, Dor. Davis and a few other Kansas City cats found us playing; that's how we got to broadcast every night. It was nine pieces that saw Basie get his biggest break with Benny Goodman, John Hammond and Willard Alexander, as a result of that radio wire and the raves of the men I just mentioned.

Now—and this is the point I want understood most, if you don't mind—I want my 15-piece band today to work together just like those nine pieces did. I want 15 men to think and play the same way. I want those four trumpets and three trombones to bite with real guts. BUT I want that bite to be just as tasty and subtle as if it were the three brass I used to use. In fact, the only reason I enlarged the brass was to get a richer harmonic structure. The minute the brass gets out of hand and blares and screeches instead of making every note *mean something*, there'll be some changes made.

"Not Too Much Piano"

I of course want to play real jazz. When we play pop tunes, and naturally we must, I want those pop to kick! Not loud and fast, understand, but smoothly and with a definite punch. As for vocals, Jimmy Rushing and Helen Humes are handling them the way we feel they can best be handled. Earl Warren, who plays lead alto, also sings occasionally. That's all the comment I have on our purposes, style and our vocalists.

My piano?

Well, I don't want to "run it in the ground," as they say. I love to play, but this idea of one man taking one chorus after another is not wise, in my opinion. Therefore, I feed dancers my own piano in short doses, and when I come in for a solo, I do it unexpectedly, using a strong rhythm background behind me. That way, we figure, the Count's piano isn't going to become monotonous.

Eight Original Men Remain
We get a lot of questions about



Count Basie: "No loud screaming brass for me. But I do want guts in my music."

personnel. It includes Earl Warren, alto; Lester Young, tenor; Jack Washington, alto and baritone, and George (Buddy) Tate, tenor; Ed Louis, Wilbur (Buck) Clayton, Shad Collins and Harry Edison, trumpets, in that order; Benny Morton, Dickie Wells and Dan (Slamfoot) Minor, trombones, in that order, and Jo Jones, drums; Walter Page, bass; Freddie Green, guitar, and Basie, piano. That's it. Of that number Louis, Clayton, Washington, Young, Jones, Page, Minor and Jimmy Rushing all have been with me since the old Reno Club days in Kansas City. They are a great bunch, and any success we

have had is due entirely to the grand spirit among us all.

Most Arrangements "On Spot"

We recently hired Lloyd Martin, an Indiana youth, who is turning out some good arrangements. Buck Clayton's also are used a lot. But with most of our arrangements, one of the boys or I will get an idea for a tune, like *Every Tub* for instance, and at rehearsal we just sorta start it off and the others fall in. First thing you know, we've got it. We don't use paper on a lot of our standards. In that way, we all have more freedom for improvisations.

That's about the best I can do as a reviewer, I'm afraid. I'd like it known that the band works hard—rehearsals three hours long are held three times a week, on the average—and that we get our kicks from playing.

Sy Oliver Out on Own

New York—Sy Oliver, dapper little trumpeter-arranger for Jimmie Lunceford, has left the band to devote all his time to arranging. Oliver says he'll dish 'em out for Tommy Dorsey as well as Lunceford.

In addition, Sy is set to make recordings for the Vocalion label with a special group of jazz artists. He's been with the Lunceford band since it was organized.

Basie Examines Basie

Basie

Orchestra Personnels

Vincent Lopez

Red Dolin, Mike Rennalli, Ralph Neary, trumpets; Art Friedman, Wesley Fogel, Don Watt, Lester Merken, saxes; Jerry Fraulman, Jack Andrews, trombones; Bob Spangler, drums; Dick Neuman, bass; Paul Rickenbach, piano; Nick Pisani, fiddle; Betty Hutton, Sonny Schuyler and Blue Drake, vocals, and Vincent Lopez, piano and front.

Enoch Light

Alden Miller, John Sterling, George Vaughn, saxes; Torg Halton, Roy Whitlock, trumpets; Jerry Borshard, trombone and vibes; Smith Howard, drums; George Hines, guitar; George Cole and Max Chamot, pianos; Frank Caruana, bass; Peggy Mann and Hines, vocals, and Enoch Light, fiddle and front.

Jimmy McPartland

Floyd Bean, piano; Harry Jaeger, drums; George Ramsby, bass; "Pick" Mansfield, guitar; Sid Reid, Charley Spire, Bill Cervante, Harold Sells, saxes; Nate Held, Billy Keys, Bud Fisher, cornets; Mert Croy, Bob Gebhart, trombones; Gloria Faye, vocals, and Jimmy McPartland, trumpet and front.

John Scott Trotter

King Jackson, Gale Clyde and Abe Lincoln, trombones; Andy Secrest, Eddie Ehler, Charles Green, trumpets; Maury Friedman, piano; Jim Tatum, bass; Howard Johnson, drums; Dick Clark, Hal Scheer, saxes; Billy Marcus, drums; Perry Botkin, guitar; Henry Castleton, Maxim Sobolevsky, Sam Freed, Jerry Joyce, violins; Trotter, arranger, pianist and front.

Jay McShann

Robert Mahone and William Scott, tenors; Gus Johnson, drums; Eugene (Pop) Ramsey, bass; Jay McShann, piano; Orville Minor, trumpet; Earl Jackson, alto, and Mildred McCoy, vocals.

T. Dorsey, Goodman Both Make Changes

New York—Art Rollini, tenor saxist with Benny Goodman for more than five years, was replaced in the band just recently by Clarence Bassie. Jerry Jerome on the other tenor will continue to do the takeoff stuff.

Cliff Leeman, well known through his drumming for Artie Shaw, has permanently replaced Dave Tough in Tommy Dorsey's band. Dave is taking it easy, having been in none-too-good physical shape for some time.

Jimmy Held Over

Cedar Grove, N. J.—Jimmy Dorsey and band, originally slated to play six weeks at Frank Dailey's Meadowbrook, had the entire month of July added to their stay there, making theirs the longest run of any band ever to play the spot—with the exception of Frank Dailey's and he owns the joint. The Dorsey band also broke the attendance record for the spot, recently drawing 1300 covers.

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Ella May Front Chick Webb Ork

(Continued from page 1)

played his first drum job at the age of 11, having bought himself a ten dollar set of drums with money he had made as a newsboy. When he was about 17, he and Duke Ellington both were in New York, looking for work. When Duke finally landed contracts for two jobs, he insisted that Webb take one with his own band.

That first job was with a 5-piece band, in 1926, at the then-very-popular Black Bottom Club. Included in the band were Johnny Hodges (alto saxist now with Duke) and Bobby Stark on trumpet, who still is with the Webb band.

In the years 1929 and '30 Webb rose to prominence playing the Savoy and Roseland ballrooms in New York, when he had such luminaries in his band as Benny Carter, trombonist Jimmy Harrison, trumpeter Louis Bacon, and saxist Hilton Jefferson.

NEWS

DOWN BEAT

Goodman and Crosby on New Camel Show

(Continued from page 1)

Webb's was one of the first bands to sign with the then-new Decca Recording company in 1935, and remained a consistent best-seller for them until his death. He came into national prominence first in 1935, when the NBC featured the band on a weekly coast-to-coast sustaining program called the "Good Time Society."

For several years Webb's band had been under the personal management of Moe Gale, and it is expected that the band will continue intact, probably under Ella Fitzgerald's name.

tion will enable Irving Fazola to devote most of his time to clarinet. "We're back in the running now," says Rodin. "Sullivan's presence alone has really done things. No bad kicks now in any department."

Third Camel Show

A third weekly Camel show, beginning day after tomorrow, will be based on Chic Young's comic strip "Blondie," and will originate from Hollywood, featuring Penny Singleton and Arthur Lake in radio adaptations of the popular screen versions of the strip.

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★ RAY KINNEY

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'Bandleaders Must Not Become Employers' . . .

AFM'S Counsel Says Union is 'On Spot' If Leaders Are Employers

Ansell Asks That Purchaser Of Music Be Responsible

BY CARL CONS

Kansas City—"Bandleaders, don't act as an employer!" warned General Samuel T. Ansell, AFM counsel in Washington, at the convention here. "The purchaser of your music is the employer!"

Embarassing to Union

"Don't guarantee your men work, and don't sign any contracts with them under any conditions," Ansell further advised. "Because when you do, the government holds that you are an employer, and you must pay the social security tax. And if you don't, your men will lose their benefits."

General Ansell is head of the Social Security Bureau of the American Federation of Musicians, which the union pays \$24,000 a year to maintain. He also lobbies for the right of musicians in other ways by contacting congressmen who will help "go to bat" for bills assisting members of the federation.

"It Would Be Fatal"

General Ansell said that several big name leaders had embarrassed the AFM by contending they were employers, after the union had won victories in Washington on the basis that **ALL MUSICIANS WERE EMPLOYEES**. "If the government establishes a precedent that leaders are employers, it would divide our own organization into employers and employees," he thundered. "That would be fatal."

President Weber commented that Paul Whiteman is one of the few bands at the present time who could possibly be considered an employer. Whiteman's payroll is \$6,000 a week, and he guarantees his men 48 weeks' work a year. Weber also pointed out that if the government did hold leaders as employers, and insisted that the leaders pay social security tax, that the union still has the alternative of raising the leaders' scale to absorb the tax, which, he said, the purchaser of the music should pay.

She Wasn't At the Convention



Boston—No, Louise Tobin wasn't at the AFM convention last month. But she was with Benny Goodman—succeeding blonde Martha Tilton, who has been ill. Benny played two weeks at the Ritz here late in June, and Miss Tobin—from down Texas way—made a big hit with the bean-eating clientele. BG still is changing his personnel, Clarence Bassie of Detroit moving in on tenor. Hymie Sherzer was to leave at press time.

'You Can't Ask for Charity And Drive a Bargain'



"Our federation cannot drive bargains and ask favors from NBC, CBS and the big networks," said Justin Gillette, Los Angeles, at the AFM convention when delegates were arguing over the CRA-MCA radio wire monopoly. "The public must be the judge of talent. We cannot dictate which bands must be aired." Gillette is shown (right) with Alfred G. Rackett, Chicago delegate.

Here Are the New AFM Laws

Kansas City—Some of the more technical new laws passed at the Kansas City AFM convention last month:

"All contracts entered into by licensed bookers or all entered into by individual contractors who are members of the AFM shall indicate the sum to be paid as a transportation charge and the point from which the transportation charge is made."

All AFM members must pay 30 cents a year instead of 20 cents a year for the *International Musician*.

"Single engagements in neutral territory by traveling bands must be charged for and paid at the price of not less than \$5 per side man, leader \$6.50, for three or less consecutive hours terminating before midnight. Overtime to be paid for at the rate of \$1 a man per half hour or fraction thereof, leader \$1.25."

All resolutions slanted toward reducing mechanized music in theaters, and on coin-operated phonographs, evoked much argument. But all finally were referred to the executive board to act upon during the next year the best way it can. President Weber repeatedly pointed out that the AFM must use every precaution, and proceed with caution, in attempting to buck the picture studios, ASCAP, etc.

Carlyle Nelson, Local 263, Bakersfield, Cal., watched the convention adopt his resolution which makes it law that leader must show on the contract the "minimum amount of money paid each individual side man based on the minimum scale" when the leaders enter into a contract. Which makes it appear that everyone now will know how much the star alto man gets for a job—and how much more he gets than other side men in the band.

Traveling bands enter the jurisdiction of a local for a permanent engagement. But in the future they will not be able to accept miscellaneous engagements in the same local's jurisdiction while playing a permanent date, nor can they contract for same at a later date while on the permanent job. This law will be somewhat confusing to booking offices, and also will keep many bands, playing New York spots, from getting 802 cards in a hurry. The resolution was by E. E. Stokes, delegate from Houston, Tex. It passed without a murmur.

Similar was the resolution adopted which says "a traveling ork

Largest Conclave

More than 670 delegates were registered at noon the second day—more than 100 more than at any previous convention.



'Had to Offer Chiselers Protection.' A. A. Tomei, Philly delegate, in the argument over agencies' control of radio wires, cited the fact that 85 per cent of Philly's musicians were working under scale three years ago. "We even had to offer protection to the chiselers to get information on the under-scale contracts," he declared at the convention. "Leaders had two contracts—one for the union and one for themselves. It was that bad." Tomei said conditions are much better now. He's shown at right. Frank Lott, presy of Kaycey Local 34, is at left.

Threat to Strike In Studios Fails

"The time is not ripe to even consider a strike of musicians employed by the motion picture studios," warned President Weber at the convention when delegates were considering a resolution which would call for a strike in the picture studios and in theaters throughout the United States and Canada unless increased expenditures of at least \$5,000,000 a year were made for musician's employment by picture houses.

Plenty of Hot Talk

The resolution, No. 87, was signed by 31 delegates. It caused heated discussion. The strike date was set for Sept. 4, in the resolution, and the bill called for quick action unless arrangements, in the interim, were made which would guarantee the AFM at least \$5,000,000 annually in the future from musicians' employment.

President Weber told of the many conferences he had had with nabobs of the pic industry. "The movies are hard hit, and are in absolutely no position to meet the requirements set forth here," said Weber. "We simply cannot strong-arm the industry. Nor could we profit by striking. I ask, respectfully, that you weigh the matter very carefully before you vote."

Decide in October

Weber's arguments, part of which were made at a session where members of the press were

may not remain in the jurisdiction of a local where it has just concluded an engagement and while remaining, solicit other permanent dates in said local." That was by Roy W. Singer, Joe Sheehan and Louie Nett, delegates from Miami, Fla. It passed, but only after President Weber argued that sometimes a traveling band accepts a permanent job and upon arriving in town to play it, find that the spot has closed. "The law you are now voting on would make it so that the musicians in this instance were stranded, without money. I suggest you not make it law for this reason." But Singer's pleas swayed the floor and the measure became law.

Every remote control broadcast of a band, in the future, must include a suitable statement that the broadcast is made with the consent of the AFM. The law was conceived by Oscar Hild, presy of the Cincy local. It rolled up a big vote.

Morris Gordon, delegate from local 402, Yonkers, N. Y., was not allowed a seat. His partner, Irving Rosenberg, was seated. Gordon, after an hour's argument between delegates and AFM execs, finally was allowed to sit in as honorary delegate with a vote. He also got his expenses. The trouble arose when it was found 402's total membership was not reported in January as large enough to "rate" but one rep—although, as it was pointed out, the membership of 402 later made it eligible for two. Everyone was satisfied when it was all over.

Bruce Frye, young delegate from Meadville, Pa., was summoned to the speaker's platform opening day by a stern-faced Joseph Weber. Afraid that he was being cited for some misdemeanor, Frye shook as he took the stand. It was then that Weber, finally smiling, announced that Frye had just been married and was making the trip as delegate with his bride on their honeymoon. He got a big hand.

Why Do Bookers Pay \$50,000?



A. Rex Riccardi

"Radio lines are the key of the band business," said A. Rex Riccardi, Philly delegate, in fighting for a resolution which would have broken up the monopoly now held by two major offices. "Leaders will take less money if they can get a radio wire. If they are not so important, why does one big agency pay \$50,000 annually for wires for its bands?" Riccardi said that no Philly bands have had wires for the last 4½ years because of the monopoly held by MCA and CRA. The convention, however, voted down a resolution which would have severed the agencies' monopoly.

Will the AFM Make Own Discs?

Don't be surprised if, any day now, the AFM begins manufacturing recordings of its own.

Delegates Rex Riccardi, Frank Liuzzi, A. A. Tomei, all of Philly, and Ralph Kirsch, Alfonso Porcelli and Frank Nicoletta, all of Atlantic City, were successful in having the convention okay their resolution 85. It called for the AFM exec board investigating the recording field, and if found feasible, to appropriate funds and take the necessary steps to begin the manufacture of records.

Such a move would deal untold damage to the big waxworks. But President Weber pointed out that he doubted the AFM would ever actually record. "It would take the Federation 20 million dollars to set up equipment," he said, "and I am quite sure we are not quite that interested."

The law, however, may be used as a threat in the future should the larger companies refuse to listen to pleas for higher wages for recording musicians, several delegates pointed out.

Day Raps Canned Music at the Fair

BY CHARLES W. ZERWECK

Flushing Meadows, N. Y.—"Most of the canned music at the Fair emanates from concessions that no self-respecting musician would want to work at." Thus opines Bobby Day, maestro of nearby Evergreen in Bloomfield, New Jersey. The seven nude shows featuring the automatic jazz prompted Day's comment.

Local 802 reports that beside the 500 musicians regularly employed at the Fair, there are the same number of substitutes playing one day a week to comply with the 6-day week rule . . . Schlitz Palm Gardens due to open within a few days is still angling for a name band to do it with.

Little's New Band

Chicago—After six months in Europe, during which time he stayed out of the band biz, Little Jack Little is back with a new outfit and playing one-nighters hereabouts. He's now under contract to CRA.

9,000 WPA Musicians May Have to Build Roads!!

Delegates Fight to Defeat Bill Which Would End Jobs

Must 9,000 AFM musicians build roads?

That's the problem worrying members of the federation. And it's a problem which was attacked with gusto at the convention when President Weber announced House Bill 326 had passed the house and was being referred to the senate in Washington.

"If this bill is passed," said Weber, "it means that 9,000 musicians will lose their WPA jobs in community orchestras. It means many will not be able to eat unless they get other WPA work, which in many cases means building roads, sewers and the like."

More Than 500 Wires Sent

"I suggest you wire your congressmen today and implore them to do all they can to have the bill defeated. Our brothers will be out of work. The bill must be defeated."

At press time, the bill was in the hands of Alva B. Adams, Republican of Colorado. Delegates wasted no time after listening to Weber. They raced for Western Union and Postal Telegraph desks and in an hour sent more than 500 telegrams to Adams and other influential men. They pointed out that 127,000 musicians and their families were watching closely the disposition of the bill.

Steeper Takes the Floor

Pointing out that American culture would suffer a setback if musicians and artists were cut off the relief roles, Harry J. Steeper, Jersey City delegate, took the floor to plead that everything possible be done to exert pressure on the senate committee considering the measure. His speech was followed by a dozen other pleas. Then the wires were sent. Kansas City Telegraph offices reported it was the biggest business boom in many months.

'Don't Appeal to Public Sentiment'



"Appealing to public sentiment doesn't work. The AFM must do more. We must sell the public—not ask for charity—when we need the support of the public in our work." Thus did Jack Tenney, Los Angeles delegate, talk to brother delegates at the convention. The question came up when it was pointed out that the public may ignore AFM picket signs at times. A radio program sponsored by the AFM to educate the public to its purposes was suggested; later voted down.

Facilities for the press "covering" the convention were excellent, for the first time in the AFM's history. DOWN BEAT Photographer Homer R. Hale attracted the eyes of most members when he went around day to day flashing bulbs as he "shot" personalities. DOWN BEAT, incidentally, was the only publication in the United States or Canada to take photos of the convention—aside from the Kansas City Journal, which gave the meet the best coverage in Kansas City.

No Cards For Hillbillies, Delegates Say

The AFM does not desire members of hillbilly bands as members of its organization.

That was decided when Resolution 52, submitted by Bert Reed, Evansville, Ind., asked that all members of such bands be compelled to take out cards. And although there was no discussion of the measure on the floor, because Reed finally withdrew it, many delegates pointed out in adjoining bars and hotel lobbies that "we don't want a bunch of jug-blowers, washboard slappers and such guys" as brothers.

U. S. Records On Market Soon

Scranton, Pa.—Already delayed several weeks, the new United States Record Co. headed by Eli Oberstein, recently with RCA-Victor, promises to have its first platters in the field by July 10. Marian Anderson, two American symphonies and several unnamed dance combos are signed, Oberstein says. The new factory will be in Scranton.

Richmond Moves Up

New York—Jack Richmond has been named general professional manager of Words and Music, song publishers. He formerly was with Robbins.

'You're The Boss'



President Joseph Weber, elected for a 40th year as AFM head, opened the Kaycee conclave by telling delegates "you are the boss. If you want new laws, make them. Take the floor when you wish." Visitors and guests were impressed with the innate honesty and democratic views of the leader.

New Laws

Kansas City—Cost of traveling cards for AFM members was upped from 25 to 50 cents by the convention.

The standby fee for radio bands playing programs out on the road was changed. Under the old rule, the radio sponsor had to pay a standby fee equal to the regular salary when their band played in other locals' jurisdictions. Acting upon advice of President Weber, the fee was cut to 50 per cent. Effect will see more traveling bands broadcasting commercial programs on the road, it is believed. The old rule made sponsors balk at the idea, cost being virtually prohibitive.

Joseph Weber Wins AFM Presidency By Acclaim—40th Term

Pay for Discs, Transcriptions, Is Increased

Kansas City—The AFM law committee, headed by J. W. Gillette, found its suggested new scale for phonograph records snapped up and okayed by the convention here.

The new ruling:

Phonograph Recordings
For 3 hours recording, not more than four 10-inch master records to be made \$30.00
For 3 hours recording, not more than three 12-inch master records to be made 30.00
For each additional 10-inch master record, per man 7.50
(Three-quarters of an hour to be permitted to record and re-record same.)
For each additional 12-inch master record, per man \$10.00
(One hour to be permitted to record and re-record same.)
Contractor to receive double price.

For recordings of symphony orchestras on 10-inch or 12-inch master records and the number thereof to be made, the price and conditions shall be as determined in each case by the International Executive Board.

The convention also agreed that two 15-minute transcribed programs could not be made in lieu of a half-hour program.

Electrical Transcriptions
For each 15-minutes program \$18.00
For each 15-minutes program not to exceed 1 hour and 15 minutes.
Each half-hour program 24.00
Time for rehearsing and recording each program not to exceed 2 hours and 30 minutes.

Each program, whether it be 15 minutes or 30 minutes, must be considered a separate entity, it was voted. The new rulings become law immediately.

The AFM's annual election of officers and board members saw no changes from the 1938 listings, although a fight developed when delegates started balloting for members of the executive board.

Jack Rosenberg, president of the New York 802 Local, made a strong campaign but lost to the incumbents. The voting:

(Winners in bold face type)

PRESIDENT
Joseph N. Weber 864

VICE-PRESIDENT
C. L. Bagley 864

SECRETARY
Fred W. Birnbach 864

TREASURER
Harry E. Brenton 864

INTERNATIONAL EXEC BOARD

James C. Petrillo 814

Chauncey Weaver 727

A. C. Hayden 700

J. W. Parks 528

Jack Rosenberg 338

Raymond C. Meurer 335

Walter M. Murdoch 697

Jack B. Tenney, A. Rex Riccardi, Edward Canavan, Chauncey Weaver and C. L. Bagley were named delegates to the AFL convention in Cincin this fall.

New Band for Lown

New York—Tentatively slated for a fall engagement at the Biltmore, Bert Lown last week took over the old London Criterions band, led by Bob McClester. McClester plays violin and formerly fronted the outfit. Thirteen men in band, only man not going with Lown being Channing Barron, drummer.

Here Are Sidelights Of the K. C. Convention

BY DAVE DEXTER JR.

Kansas City, Mo.—Delegates to the 44th annual conclave of the AFM had two surprises awaiting them when they pulled into town via train, airplane, motor car and bus last month.

The first was a disappointment, because most of the AFM gang was familiar with the town's being known as the "hot bed of swing." Hasty searches of bistros, dens and diverse niteries revealed that Kaycee no longer jumps—what with the federal government cleaning up the town politically and Gov. Lloyd Crow, Stark's self-appointed anti-vice campaign putting dozens of musicians out of work. Only the Harlan Leonard and Jay McShann bands were here to uphold the town's best claims to fame in jazz circles. And that, it was agreed, wasn't enough.

On the black side of the ledger, however, was the weather. Ordinarily a hilly metropolis with daily afternoon temperatures of 100 and better, the Heart of America city was found to be a virtual resort, with old Sol peaking through clouds and daily rains just long enough to keep delegates from shivering. In fact, the weather was so perfect that thanks to "Mr. Weather Man" were publicly offered on the convention floor before the week's work was concluded.

Hotel Muehlebach and Hotel President were overflowed with men (and a few femmes) wearing silver AFM badges, topped off with bright blue ribbons. One of the early arrivals at the Muehlebach was Tom Rockwell, Rockwell-GAC nabob, who stopped en route to the coast. He wore a "San Bernardino, Cal." guest badge and missed only one business session in the huge auditorium.

Equally as prominent was Jules Stein, MCA chief, who sat as a delegate from the Waukegan, Ill., local. Charlie Green of Consolidated Radio Artists and W. Carl Snyder, Frederick Bros. Music Corp. exec from Chicago, were on hand, too. Snyder is a member of the Springfield, Mo. local and once played guitar. All seemed interested in what the convention

would do about traveling bands, with which they are most concerned.

H. E. Brenton, Boston, national AFM treasurer, was seen at the Muehlebach's bar.

"What will you have to drink?" asked a delegate.

"Make mine a gin sandwich," Brenton replied.

"What the hell do you mean by that?" his cohort asked.

Brenton then defined it. "A gin sandwich is a good double jigger full of gin between two ice cubes—and it's unbeatable."

Seated throughout the week at a table with fellow members of the AFM executive board was James C. Petrillo, fiery top man of the Chicago local. But Petrillo remained in the background, chose not to speak, and as far as could be learned by fellow AFM men, went straight to and from his hotel to all business sessions. Last year at Tampa, Petrillo was busy lobbying for his election to succeed Joe Weber as AFM head.

A huge American and an equally large Canadian flag were hung on the stage in Municipal Auditorium, side by side, behind the president's chair.

Second day of the meet, anonymous persons distributed un-American handbills to delegates. Next day, Prexy Weber orally flayed the unknown persons responsible and made no attempt to not express his contempt for fascists and communistic organizations. His address brought a roof-raising cheer from delegates.

Dan Gregory, traveling band leader, was an early arrival as a delegate from Harrisburg, Pa.

Jimmie Lunceford played to a packed house Friday night. The fling was sponsored by William Shaw, president of Local 627 (Kansas City Negro) local, and hundreds of the Federation's



Ray Meurer, Detroit-Windsor delegate, right, chats with M. H. Orodenker, New York writer.

membership were on hand. Negro delegates also were feted with a special floor show and Ernie Williams' music at Lucille's Paradise Club Wednesday night—house posting SRO signs because of the crowd.

Vincent J. Weber, Dover, O., ballroom operator, proved that gentlemen prefer blondes. Other delegates weren't so choosy.

Oldest delegate was B. W. Costello, who since 1903 has been attending conventions as a Cleveland rep. He was full of "more vinegar" than many a younger man on hand.

Treasurer Brenton, proving he's the right man for the important AFM post he has held for more than two decades, put his pencil to work and came up with the news that the convention cost \$45 a minute. In addition, he had the 13,900-seat auditorium cleared of all women so he could speak to brothers "naturally," which in this case meant humorously AND profanely.

President Weber, smoking a cigar, often paced behind the backs of speakers nervously while speeches were being made. When Weber's reelection for a 40th year was announced, an ovation lasting

more than 10 minutes nearly brought out the Kaycee fire trucks—funny part about it being that a convention of Missouri Valley Fire Chiefs was in session at the same time in the same building.

Hanging off balconies around the big arena where the delegates assembled were banners urging Indianapolis be chosen as 1940 convention city. Seattle, it appears, will get the call in 1941.

President Weber's three assistants, Thomas Gamble, G. Bert Henderson and Ed Canavan, occupied a long table next to Weber on the speaker's platform.

Laughs greeted the reading of a resolution which, if passed, would have required that all ballrooms, night clubs, theaters and other spots using orchestras to have pianos in tune with standard pitch at all times. It was drafted, said its authors, because too many bands out on the road often run across "boxes" with keys missing, no strings, etc. The resolution was defeated.

The convention went on record as recommending that Franklin D. Roosevelt run for a third term as president.

Boogie Piano Was Hot Stuff in 1904!

Stavin Chain, Says Jones, Toured The South Pioneering the Style

BY ONAH L. SPENCER

(Special to Down Beat)

Chicago—The true story of the boogie-woogie has never been told.

That is, up until now. For according to Richard M. Jones, nationally known Negro songwriter and musician of the early days of jazz, it wasn't Pinetop Smith, Cow Cow Davenport, Romeo Nelson or any others of the 1920-1930 crop who introduced the style, but another Negro pianist who in 1904 roamed from his home in Arkansas down to the Louisiana bayous playing "the fives" wherever he went.

Jones, who came up with King Oliver from New Orleans when jazz was a baby, tells this story: "It was back in 1904, when they were putting the Texas & Pacific railroad through the timber country of St. James and Shreve, La., that there came to the little town of Donelson, La., a big husky broad-shouldered troubadour of the bar-room variety by the name of Stavin Chain," Jones recalls. "He was really a hell on wheels, and Stavin Chain—put this into your hat—was playing boogie-woogie then."

Died Over a Dime!

In fact, Jones told me, Chain's life later was almost paralleled by Clarence (Pinetop) Smith, who, like Chain, was an Arkansas product and who, like Chain again, met death in an altercation. "Chain was shot and killed when he got in an argument over a dime in a 'co'on can' game," Jones declares.

It was at Donelson, at Bayou la Fouché, on the Mississippi river, that Stavin Chain made his name—a name that somehow has been forgotten down through the years. He arrived in town and went to play at Bully Reynolds' T P saloon, says Jones, a tough hangout for roustabouts. The new railroad was bringing prosperity to town and the construction workers were spending their money like water.

Rolled the Walking Bass!

"Chain walked into that saloon one night—it was still in 1904—and sat down at an old piano," says Jones. "I was a youngster, but I remember him. He started rambling around on the keyboard, then he told some onlookers he was going to play a tune he called *Lazy Rags* which featured a lot of walking bass. I'm telling you, customers started coming into that saloon like gangbusters when they heard him go."

"Roll that walkin' bass, Papa Stavin Chain. Roll it a week, I remember them all shouting."

Cops Chase Him Away

While Chain became more popular, the women from the surrounding levees would come in and go into a sort of can-can dance. It was smart in those days for the girls to

kick at a ham suspended from the ceiling. To this same music, the crowd did what they called the "Pop Open" which today is known as "Lindy Hopping," Jones says.

"I was in knee britches, and the cops more than once chased me away from the windows where I was peeking in, watching Stavin and the girls," Jones remembers.

Hotel Man Remembers

Jones says he doesn't remember much more about the man Chain. But I checked with his story and found that Edward Neal, at Chicago's Rita Hotel, recalled an old folk song he heard when he was a boy many years ago in Mt. Bayou, Miss. It went like this:

"I'm walking all

And don't drag my name,

Sometimes I shake

Like Papa Stavin Chain."

Chain, of course, never made any records. He died before the World war. And it wasn't until 15 years later that Pinetop Smith came along, also unsung and unknown, with the same boogie-woogie style popularized in Louisiana so many years before by Stavin Chain, the man about whom few people know anything.

Muggsy Spanier Gets Plattered

Chicago—Muggsy Spanier's Ragtime band has been grabbed by RCA-Victor's Leonard Joy. Band's first releases will be issued late in July on the Bluebird label. Muggsy is adding a guitar to his 7-piece combo, currently alternating with Bunny Berigan in the Hotel Sherman's Panther Room.

Demand of jazz fans—especially a group attending Yale University—was said to have caused Joy to binder the band for waxings.

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Pee-Wee Hunt, pointing to the top of the old Hotel Casa Loma in Toronto, where the band got its name 10 years ago. Glen Gray and Kenny Sargent also are shown recalling old memories. The C. L. band played a recent one-nighter in the town to a record crowd.



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Next Month

Down Beat's late summer issue will bring readers a fistful of features, including Warren Scholl's account of the old Jean Goldkette band, with Bix, Tram and Lang, and the records that immortal unit made a decade ago; a spicy yarn about jazz in Paris, by James P. Holloway, one of Europe's best writers on the jazz subject; Another column for songwriters, by Duke Ellington himself; an account of music in the Indiana State Prison, by Dave Dexter; helpful service columns by Will Hudson, Sharon Pease, Dick Jacobs, George Wetling, Charles Amberg, John O'Donnell, the Modernaires and Bob Haggart, and plenty of pictures to top it all off!

Late news, bright features, humor, pretty gals—it'll all be there in next month's *Down Beat*. Reserve your copy early, or better yet, send your subscription in now so you won't miss a one of the next 12 fat issues.



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Thanks to Charles E. Green for his guidance.



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Has Louis Armstrong Passed His Peak As a Jazz Leader?

BY BARRELHOUSE DAN

Some say Louis Armstrong has reached and passed his peak as one of jazz's outstanding personalities. Others, armed with his records of the last year, swear his technique and his band still are the most important figures in the field.

Such argument is, I am afraid, pretty futile, although I believe at the same time, it's inevitable. Take Louis' latest (Decca) record, *West End Blues* paired with a pop, *If It's Good*. It's virtually impossible to not compare the first with the Hot Five's 1928 version on Okeh when Zutty and Earl Hines were with Louis. Frankly, I feel the 1939 rendition is inferior to the earlier one because Louis plays more soulfully, and has more distinguished accompaniment, on the Hot Five side. Still, the 1939 performance displays Louis' golden tone; good if not quite so spectacular ideas, and fair accompaniment. Therefore we list this Month's *West End Blues* as a "good" record.

If *It's Good* isn't quite that,

Louis resorting to a bromidic chorus following his vocal, which saves the side from being a dud. But don't count Louis out yet; he's still capable of doing things with his horn and his voice that none of today's "swing" crop can equal. I guess that's all we can ask.

Bob Crosby

HINDUSTAN and *MOURNING BLUES*, by the Bobcats, Decca.

Nothing wrong here.

This is one little white group that rarely disappoints, nor does it here. Billy Butterfield, Irving Fazola and Eddie Miller especially are potent soloists. Baudie uses more cymbals than usual; I prefer his more consistent work. But you can't go wrong on either side. The Bobcats have a drive—a love of playing—that the listener feels. Few of their records have moved me more.

Andy Kirk

FLOYD'S GUITAR BLUES and *TWINKLIN'*, Decca.

Each is a good solo demonstration, Floyd Smith on *Blues* and Mary Lou Williams on the "B" side.

Smith, an alumnus of the Jeter-Pillars band who was added to the Kirk outfit two or three months ago, possesses amazing technique on electric guitar. But he sounds flat more than once. Mary Lou performs well, with a fine background from the band's rhythm section. Her solo was recorded more than a year ago.

There are no Pha Terrell vocals. Which makes this disc a real item for any collector of Kirk's work.

Wingy Manone

CASEY JONES, JUMPY NERVES, I'M A REAL KINDA PAPA and *CORRINE CORRINI*, all Bluebird.

Good stuff, all the way.

I even like Wingy's Armstrong singing, and the way he gets tickled at the clarinet behind his vocal on *Casey*. The Manone trumpet is likely to be out of tune anytime, but at least the results are intimate, rhythmically exciting and above all, unpredictable. The clarinet is Buster Bailey's; Chu Berry's on tenor and Cozy Cole, drums. You may disregard the way they spell Wingy's name on the labels. He has been keeping close company with an astrologer of late who insists he use a "new" monicker. And as long as Wingy heeds the man, you'll find his name spelled Wingie Manone. No one—not even Victor—can change that.

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—Charles Peterson Photo

Bunny Berigan

THERE'LL BE SOME CHANGES, JAZZ ME BLUES, on Victor.

Found, a new tenor man!

He's Don Lodice, a youngster, they tell me, who more than fills Georgie Auld's shoes. These performances are good, probably superior to any Bunny has made in 1939, with Lodice, Allan Reuss, Gus Bivona and Joe Bushkin piano noteworthy. Bunny's horn still hits bad 'uns often, but the good 'uns make up for them. The rhythm section here is the finest Berigan's ever had; the arrangements are foxy as all get-out.

Blue Rhythm Band

BACK BEATS, SPITFIRE, reissue on Vocalion.

The label says Lucky Millinder, but it should credit J. C. Higginbotham, Red Allen, Buster Bailey, Joe Garland and Edgar Hayes, among others, for truly startling work. Waxed in 1934, and melodic with time.

Jess Stacy

AIN'T GOIN' NOWHERE, CAN-DELIGHT, piano solos on Commodore.

Bix may have written the "B" side, but I'll take Stacy playing his own *Ain't Goin'*. It's much more typical of Jess' pianistics, altho *Candlelight* is the kind of ditty which requires more concentration and which probably will live longer in the end. Why quibble? The two are swell. This man Gabler never misses, come to think of it.

Glenn Miller

PAVANNE, LITTLE BROWN JUG, RUNNIN' WILD and IT DIDN'T MEAN A THING, all Bluebird.

This gang has a lot on the ball. *Pavanne* is a Morton Gould composition, and is best of these four sides. But all are interestingly arranged and executed, with Tex Beneke's tenor most outstanding. The first chorus of *Jug* is alone worth the price of the disc.

Charlie Barnet

I NEVER KNEW and MIDWEEK FUNCTION, Bluebird.

Hold tight when you play these. Charlie's always doing the unexpected. In fact, his records are a monthly source of amusement because we never know whether the tunes will be carbons of Basie, Ellington or what-have-you. The tenor of Barnet and a hot

Fine and Mellow is the name of the blues Billie Holiday sings in Milt Gabler's Commodore recording studios in Manhattan. Milt stands in the background, Sonny White is at the piano and the tenor is manned by Kenneth Hollon. Billie's four new Commodore sides are reviewed by Barrelhouse Dan below.

trumpet (Bob Burnett?) make these standouts. And just to keep the records straight, Knew is strictly Basie; *Function* is good Ellington imitation. But the band has a lot of punch and what-the-hell attitude that is intriguing.

Vincent Lopez

HOW AM I TO KNOW, BLUE MOON, SWINGING WITH THE GOONS and DARK EYES, on Bluebird.

A better band than you think. Nothing epoch-making here, of course, but Lopez has a virile style nowadays that is all the more amazing when one recalls how he once featured rhumbas and the like, and later, horrible schmalz. Wesley Fogel's tenor and Red Dolin's trumpet are well up to snuff—whatever snuff means in that sense—and it's a pleasure to report that Mr. Lopez does not try to play *Nola* or such rot in the middle of the four renditions by his boys. Bob Spangler seems to know the proper way to use percussion instruments here, and as I said before, the solo tenor and trumpet are more than adequate. It's unfortunate that Vincent's arrangements contain so many trite ensemble riffs between solos.

Lionel Hampton

IT DON'T MEAN A THING and SHUFFLIN' AT THE HOLLYWOOD, on Victor.

Sorry, but it's the same old thing.

Won't someone please keep Lionel away from the mike as a singer?

Instrumentally, Chu Berry is notable on *Shufflin'* and Cozy Cole

displays a good drumming style. Clyde Hart, an ex-Stuff Smith pianist, gets off a few bars of nice piano, and then there's Hampton's vibes, which are about unbeatable. But Lionel, as we said last month, has made better sides—more exciting sides. It still goes.

Billie Holiday

STRANGE FRUIT, FINE AND MELLOW, I GOTTA RIGHT TO SING THE BLUES and YESTERDAY'S, all Commodore.

Good and not so good.

Perhaps I expected too much of *Strange Fruit*, the ballyhooed Alan-Sacher tune which, via gory wordage and hardly any melody, expounds an anti-lynching campaign. At least I'm sure it's not for Billie, as for example, *Fine and Mellow* is. Accompanied by Sonny White, piano, and Frank Newton, trumpet, the latter is first rate blues, convincingly sung. With a larger band, Billie clicks on *Got to Right* and Jerome Kern's most melodious composition, *Yesterday's*. They are down her alley. But play all four at least three times before you say you didn't care for Billie. She's that subtle.

Lots of good jazz here.
The Kings include Kaminsky, O'Brien, Freeman, Condon, Catlett, Pee-Wee Russell, Hill and Bernstein. Each gives with solos, the kind we wish some of the boys in the "big" bands would do today. *Stomp* has Teach, Wetling, Mannone, Freeman and Charles Melrose. Overlooking the latter's accordion, we find more of Frank's brilliant, full-of-guts clarinet along with other choice bits by his mates. It's more than satisfying.

The last side, on the back of *Stomp*, catches Teach playing alto—and darned swell alto. Then he picks up his clary again for a solo ranking with his best. There's Joe Sullivan on piano, too, and his exhibition is said to be the second record he ever made, while just a young punk in Chicago. The Rod Cless is the same who plays with Muggsy Spanier today in Chicago.

All four are safe investments for any man.

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Coleman Hawkins
CRAZY RHYTHM and HONEY-SUCKLE ROSE, on Victor.

Recorded in Paris, 1937, with Benny Carter, Stephane Grappelly, Django Reinhardt, Tommy Bradford and others assisting Hawk under the name of Hawk's "all-star" band.

A bouquet to Victor for making this record available in the States, but a wrist-slap to Hawkins for playing such mediocre (for Hawkins) tenor on *Rose*. Highlight of the two sides are the alternating choruses between Carter (alto) and Hawkins on *Crazy*. Grappelly plays piano, not fiddle, and Django gets in a few solo licks. Real collector's items, but chiefly because of Carter's impeccable technique and Hawkins' presence.

Chicago Rhythm Kings
The Cellar Boys
Teschmaker's Chicagoans

TENNESSEE TWILIGHT and **MADAME DYNAMITE**, by Rhythm Kings; **BARREL HOUSE STOMP**, by the Cellar Boys; **JAZZ ME BLUES**, by the Chicagoans, all **UHCA** releases and Commodore reissues.

Lots of good jazz here. The Kings include Kaminsky, O'Brien, Freeman, Condon, Catlett, Pee-Wee Russell, Hill and Bernstein. Each gives with solos, the kind we wish some of the boys in the "big" bands would do today. *Stomp* has Teach, Wetling, Mannone, Freeman and Charles Melrose. Overlooking the latter's accordion, we find more of Frank's brilliant, full-of-guts clarinet along with other choice bits by his mates. It's more than satisfying.

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Chicago, July, 1939

MORE RECORD REVIEWS

DOWN BEAT

25



Willie (The Lion) Smith

He's not only putting out some fine records these days, but he also has a new band, which is touring the South successfully.

terrific. The man pays no attention to rhythm—irking the listener somewhat—but I guess he doesn't have to. The screwiness of his ideas is enough.

'Race' Discs

It has long been my contention that some of America's most distinctive jazz has been forsaken, not by the record companies, but by record reviewers, music publications, and the like.

Herewith, DOWN BEAT presents a listing of the best "race" records of the month, a feature which will be continued providing there is a demand for same. All the sides are blues; good sincere renditions which definitely are a part of the jazz picture today. Each record sells for 35 cents. One listening will convince skeptics that here is the blues (and the word "blues" is singular) as the blues should be sung.

Best race performances of the month:

Vocalion

MEMPHIS MINNIE'S *Black Widow Stinger* & *Good Sippin'* with drums and guitar; BLUE LU BARKER'S *Jitter Bug Boogie* and *Too Many Women Blues*, with guitar; MERLINE JOHNSON, the "Yas" girl, and her *Grieving Heart Blues* and *True Love*, accompanied by her rhythm rascals; *Come On Over to My House Baby* and *Low Life Blues*, by BUDDY WOODS and his Wampus Cats; LITTLE SON JOE'S *Bone Yard Blues* & *ABC Blues*, with drums and guitars behind him. Decca.

Count Basie

The Dirty Dozen and *When the Sun Goes Down*, piano solos on Decca; *Miss Thing*, with entire band, on Vocalion.

Excellent Basie samples.

The solos are abetted by Joe Jones' drums, Freddie Green's guitar and Walter Page's bass. Both tunes are old standbys; both show off the Count as few of his band records do. Vocalion's publicity releases state that *Miss Thing* was waxed, unknown to the band, while it was improvising in the studios between recordings. I doubt that, but the tune (taking both sides) does sound relaxed, and the solos by Lester Young, tenor; Buck Clayton, trumpet, and Buddy Tate (who comes in for the second tenor solo on the "A" side), have plenty to interest jazz fans. The riff the band uses becomes monotonous, but not the rhythm section, which stands out here as usual, a habit which convinces one it's the best on records today.

Woody Herman

Woodchopper's Ball and *Big-Wig in the Wigwam*, Decca.

Why doesn't this band get somewhere? Although, at times, the outfit resembles Basie (instead of Crosby as it once did) its offerings are filled with guts. Saxie Mansfield's tenor is outstanding, but the ensemble also is well above average, as is Woody's clarinet. Please, Mr. Decca, give us more tunes like these—less of the pop from the Herman gang. It deserves better.

Mildred Bailey

The Blues, on three Vocalion records, six sides in all.

There's little to choose from here. And I don't mean it's inferior. These without question are the neatest renditions Miss Mildred has yet put into permanent form, and

on several she has the added help of Mary Lou Williams and other instrumentalists of the Andy Kirk unit. Red Norvo, too, displays rare form and technique, especially on *St. Louis*. Mildred has long wanted to make these; the results prove it. *Her You Don't Know My Mind* will go down with the best of the late Bessie's contributions, which is about as high a tribute as the bearded Barrelhouse Dan can frame at the moment.

Jack Teagarden

The Sheik of Araby, *Persian Rug*, *White Sails*, *Octoroon*, *Cinderella*, *That's Right—I'm Wrong*, *Class Will Tell* and *If It's Good*, all Brunswick.

Jackson has a long way to go. Or is it because I heard these right after Mildred's sides?

The band isn't weak in any one department, 'tho' Clois Teagarden sounds as if a little more experience will help him. The trombone work you expect is there (I especially like the tail end portion of *Octoroon*) and Jack's singing, per-

haps not suited for such trite pop material, nevertheless is better than the slick-voiced, unemotional whine of 90 per cent of today's crop of vocalists. *Rug* hops along as does *Sheik*, and are above average, but the remainder are run of the mill stuff. The voicing of the reeds is somewhat unique. I should think the Brunswick label would break out with a batch of Teagarden tailor-mades, *Aunt Hagar's Blues*, *I'm Comin' Virginia* and similar oldies among them. I'm sure he would get better notices.

Duke Ellington

Solid Old Man and *Smorgasbord and Schnaps*, on Brunswick.

Jackson has a long way to go. Or is it because I heard these right after Mildred's sides?

This band doesn't need a review of its records. In fact, it's the toughest outfit in the business to describe. But it's enough to say that these are typical Ellington, probably not as outstanding as others, but still good. The "B" side is better, and the rhythm section is my only complaint.

Bobby Hackett

Embraceable You, *Ain't Misbehaving*, *Sunrise Serenade* and *That's How Dreams Should End*, all on Vocalion.

Score one for the little man with the mustache!

given more consideration. The *Blues* is more interesting. Good kicks all the way.

Hoyt Ray

Firefly Stomp, *Love is Simply Grand*, on Decca.

Disregarding an out-of-taste, screeching trumpet, the stuff here stacks up pretty well. Forget the "B" side. The arrangements are not bad, and the baritone sax has ideas that are clever.

Zurke Waxes at Last

New York—Bob Zurke, now leading his own band from piano, cut his first sides for Victor-Bluebird last week. He's being handled by William Morris agency.

Chu Berry Under Knife

New York—Leon (Chu) Berry, tenor saxophonist, underwent a tonsillectomy here last month. Missed several nights with Cab Calloway's band at the Cotton Club. Reported okay now and is back blowing his horn.

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Polite Audience Eases Goldkette Concert Flop

BY H. E. P.

New York—Jean Goldkette presented his long-awaited concert of American music at Carnegie Hall but a consensus of music critics labeled it as a failure even though the audience reaction was politely enthusiastic over several pieces. It remained for the elder composers like MacDowell to garner the best applause in the evening's entertainment.

Goldkette's project was an ambitious one, but not even the 90-piece orchestra, playing well and in the styles of the rhythmic selections, could win over the critics. His ambition to create an American Symphonic group to help native composers is a noble one and should be encouraged in spite of the poor showing at Carnegie.

Barnet Waxes L'amour

The Charlie Barnet-Dorothy Lamour recording, which Victor had slated for this month, was cancelled by Paramount, but Barnet will put on wax his new arrangement of *L'amour Toujour L'amour*.

A shakeup in Tommy Dorsey's band is slated as this is being written and Dean Kincaide will retire to arrange for Tommy, while two former Goodman saxophonists are rumored to be going into the reed section . . . Sy Oliver will bow out of Jimmy Lunceford's band to devote his time to arranging for the band, as soon as a suitable replacement is found.

Hackett Band Shakeup

Bobby Hackett's band returned to New York after three weeks in New England and a new personnel setup is being sought before opening at the Troc . . . The Quintones, a vocal group which recently recorded *The Tailor's Song*, with Barney Bigard's band, will be heard regularly on Fred Waring's new giggle program . . . Will Hudson's band deal fell through with MCA, but both Willard Alexander and R-O-K-General are trying to get him under contract . . . Wingy Mannone's band returned to 52nd street, replacing Joe Marsala, who is now on an official honeymoon. Wingy has a nice outfit possessing several promising soloists. Personnel includes Gus Fetterer, clarinet; Bud Scott, trombone; Ernie Hughes, piano; Billy Bastian, bass; Al Spieldock, drums.

Fats Come Home

Fats Waller will return to the States at the end of this month, after several weeks in England . . . Lenny Hayton recovering from an appendicitis operation, which hit him during a visit to Tommy Dorsey's farm . . . One of the best of the Alex Wilder discs soon to be issued is a jazz piece written in classical form, which he calls *Sea Fugue Moma*, and one of the most popular recording arrangements of the month in local music machines is Don Redman's *Chew-Chew-Chew*.



Seymour Rudolph Photo

Rarin' to Go . . . Herbie Holmes and his gang, with Herbie and Nancy Hutson in the driver's seat, struck this pose recently at a "Gay Nineties" party at the Shroeder Hotel in Milwaukee. In the rear, seated, are (left to right) Fay Anderson, Charles Miller, Ray Laughlin, Lloyd Hundling, Holmes, Miss Hutson; standing in front are Friday Hughes, Neno Reverino, Hal Sindles, Eddie Pripps, Gene Babbitt, John Timmons and Francis Cumming. The band is booked by Frederick Brothers Music Corp.

ORCHESTRATION REVIEW

BY TOM HERRICK

THE KINGDOM OF SWING—Paramount, arr. by Goodman, Elman, Stacey, Heller—Aw, nuts! Just think, kiddies, each member of the Benny Goodman band wrote his own part to this arrangement. Wait until you hear Red Ballard's 2nd trombone part—it's the most ravishing bit of 2nd trombone I've ever heard. And yes, just to make it interesting, Noni Bernardi wrote the 2nd tenor part and Jerry Jerome wrote the 3rd alto part, even though they play just the other way around in the band! Seriously, though, this is a good arrangement, and worthy of mention. It's fast and pretty much on the "killer" side, but it has some good stuff for 4-beat bands.

SWINGIN' THE BLUES—BVC, arr. by Hathaway. Charlie has really done a fine job with the Basie series—most of it sounds hard but "lays" nice. *Swingin' the Blues* isn't much different from the rest. There is an abundance of good ensemble riffing, a number of trumpet and tenor solos, and an occasional breathing spell for the band where the piano and rhythm peek through. Basie's change of pace is marvelous in these interludes. In most of these Basie tunes it's a good idea for the drummer to get on that high-hat cymbal after the beat-off and stay there for the duration of the arrangement. Monotonous? A little, perhaps, but it creates the desired rhythmical effect.

NIGHT MISTS IN THE CAN-ON—Forster, arr. by Jack Mason. There are 64 measures to this tune—and all of them good. This is faintly reminiscent in structure of "Night Over Shanghai" which Mason also arranged a couple of years ago. Clarinets and tenors on a unison melody have the greater part of the first chorus with muted brass figures in the background, while the second may

be used as a vocal. I like the saxophone figures in back of the full brass ensemble on the last cut chorus.

THIS IS DRUMMER'S DAY—Clarence Williams, arr. and written by Charles Cooke. If you have a good drummer, here's a chance to show him off. *Drummer's Day* is another long tune of 56 measures. If there's too much drums in it to suit you it is possible to give some of the breaks to the bass man. Good novelty stuff.

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Johnny Mercer—

(Jumped back from page 28) started in and you've simply got to reconcile yourself to that fact. I was pretty lucky, myself. I went to New York with an ambition to be an actor. I tried to get myself a job in the *Garrison Gaieties* of several years back. They didn't need any actors but just by chance I happened to hear somebody mention that they needed some music for the show. I stayed up all that night and came around the next day with *Out of Breath and Scared to Death of You*, which is the first tune I ever had published.

Since those days I've written about 500 tunes, I guess, and have been lucky enough to have about

100 of them published. Naturally not all of them are hits. I started writing when I was 15 and have been at it ever since.

If you're a lyric writer you've got to learn to adapt your lyrics to the type of music you're writing for. Learn to avoid writing "hotcha" lyrics to a sweet ballad, or vice versa. Of course this is extreme, but you'd be surprised at the number of lyric writers who don't take into consideration the type of tune they're working with.

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• Arranging •

How Does Glenn Miller Get His Saxstlyings?

By Will Hudson

Leading the line of questioners this month is Edward Stankiwitz, Canastota, N. Y., who asks:

"I have been listening to Glenn Miller's orchestra and I notice his saxes sound different than any others. I would appreciate it very much if you would tell me what instrumentation he uses in his sax section to obtain such an unusual sound. I am interested to know how, Will, you would voice the following melody to obtain Miller's effect."



The unusual effect produced by Miller's saxes, Edward, is obtained by his using five saxes. The melody is given to clarinet and tenor sax an octave apart and the two altos and second tenor are given the three harmony parts in between the clarinet and fourth tenor. Below, I give an illustration of your melody, as written for this combination of one clarinet and four saxes:



Howard Smith, Scranton, Pa., says "I am very much interested in the way Richard Humber obtains his 'pyramids' or broken chord effects, used by his brass section. Can you illustrate showing how the effect is written for five brass?"

Gladly, and here it is:



Two New Clubs Open in N. Y.

New York—With Ethel Waters as guest of honor, her husband, Eddie Mallory, and entertainer Charlie Turner, recently opened their Harlem niterie, Fat Man on Sugar Hill (yep, that's the name of it), at 155th and St. Nicholas. A few days later Jimmy Livingston's band opened the new Mother Kelly's of Miami (yep, that's the name of it) on the site of the old El Rio, Brazilian society spot.

Concurrent with these two openings Joe Helbock's much disputed Key Club, which got its name after he lost a court battle to call it the Onyx Club, shut down to "install a cooling system." O'Leary's Barn, another 52nd street bistro, also closed its doors at about the same time.

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Haggart Gives Advice on Bull Fiddle Playing

BY BOB HAGGART
Of Bob Crosby's Band

John Droney, Hartford, Conn., has written me asking how he can get better tone out of his lower register. I think it would first be a good idea if you took your bass to a repair man to ascertain if your sound post is in the correct position. You know, a sixteenth of an inch one way or the other can make all the difference in the world. Droney also asks "if the acoustics in a hall are bad, should I play harder to get effect than if I had good acoustics?"

Generally speaking, Droney, no—never force your instrument. If you pull the strings too hard you are likely to kill the carrying power of your bass. When the band is setting up try to pick out a spot for yourself on the stand next to a wall, which will act as a resonator. If possible, set your bass on a "live spot." As you may have learned, there are certain spots on every bandstand that seem to be "dead" and by moving around and testing out different locations, you can, with the help of some of the boys out front listening for you, find the most desirable spot.

Little Platform Helps

In our recording work, I have tried just about everything in regard to the position of the bass in its relation to the microphone and have found that I can get much more resonance by getting up on some sort of solid platform, about a foot off the floor, such as a trunk or solid wood box. Most studios have platforms for such work. The best results are obtained by standing close to the mike—from 6 to 12 feet away—and playing as lightly and cleanly as possible. This is very important, for, as you will be able to tell by listening to playback records, if you try to overplay the bass your playing will lose its precision and clarity of tone.

(To Be Continued)
Inquiries to Haggart go to Down Beat, 608 South Dearborn, Chicago.—EDS.

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• Dick's Band Box •

Why Did Benny Goodman and Jimmy Dorsey Augment Bands?

By Dick Jacobs

Frank Pedroja, Lindsborg, Kans., is puzzled as to why Benny Goodman added a trombone and Jimmy Dorsey a trumpet recently. In all probability, both added the additional brass to meet the competition of the Shaw and Krupa 6-man sections. Also, it gives a much fuller ensemble effect.

If you are referring to some of Chick Webb's records of about a year ago, Frank, that is Mario Bauza playing lead trumpet. Dick Vance at present is playing first, but there

Kysler's Instrumentation

ton Strickhauser's query.

W. R. Hesse, Burlington, Vt., wishes to know if he must pay social security. By all means, YES. You can get your card at the local postoffice. You pay one per cent of your salary.

'Alta Breve' Explained

The correct definition of the term *alta breve* is wanted by B. Shaughnessy (Modulate to page 28)

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• Guitars and Guitarists •

Intelligent Scoring Gets Full Benefit of Guitar

By Charles Amberger

Harry Velpe, internationally noted guitarist, collaborates this month with Mr. Amberger to write the lead of our regular monthly column for guitarists.—EDS.

There has been considerable discussion of late among guitarists about the place held by the guitar in the modern orchestra.

Some outstanding artists like Harry Reser, Howard Atkinson, Nat Cole, Benny Heller, Carl Martinez, Frank Victor, Carson Robinson, Allan Reuss, Carl Kress, Joe Giannelli, Tony Colucci, Alison Harvey, Tony Girardi, John Kelly, Al Avola, Jacques Blanchette and others are agreed that action should be taken by guitarists to keep the instrument in the foreground and have it take the place it justly deserves in modern orchestral work.

It seems that the guitar is not often utilized properly in some bands, where every instrument, except the guitar, is featured. This is possibly due to the failure of arrangers to understand the capacity of the instrument and underestimating the ability of the average guitarist to play more than mere accompaniment. If guitarists will insist on music being suitably arranged with the proper inversions, including solos of 8 bars, the leaders will provide such arrangements, or induce publishers to include them in stock orchestrations. A much more effective interpretation of any selection will be rendered if the guitarist is given an opportunity to "do his stuff," in our opinion.

With guitar solo arrangements available, we are confident guitarists either have or soon will acquire the ability to play them, usually at sight, and the instrument will take its place of prominence in the setup of the modern dance band.

Now we continue with the two dominant seventh chords and runs, descending. These are played in the manner described below. I have



given the chord diagram to show quickly the strings on which each note is played; also the correct fingering and picking. Next month we'll have a professional exercise showing how to use the major, minor and dominant seventh chord and runs.

Inquiries to Mr. Amberger go to *Down Beat*, 608 S. Dearborn, Chicago, Ill.—EDS.

Nite Spot Gets Artie Shaw Tag

West Haven, Conn.—Artie Shaw has given Dave Hudkins, a grammar school buddy of many years' standing, permission to operate a nitery here which will be known as the Artie Shaw Swing Club.

Marks the first time a nationally known leader has had an actual night club named for him. Hudkins drummed with Shaw's old band several years back.

Band Box . . .

(Continued from page 27) neasy, Ontario, Can. The term originally was called 4/2 rhythm. One double whole note filled each measure. Today it is applied to 2/2 rhythm and the symbol looks like a "cent" sign. It will be found on most dance orchestrations today, but in spite of this, most leaders beat it off and play it in 4/4 tempo.

Just a word to all those whose questions went unanswered. The

mail has been very heavy and just as soon as I possibly can, I'll get around to answering all of you. If you want a personal, prompt reply shoot me a self-addressed stamped envelope. Thanks and so long until next month.

Address inquiries to Dick Jacobs in care of *Down Beat*, 608 South Dearborn, Chicago.—EDS.

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Here Are Tips For Aspiring Vocal Groups

BY THE MODERNAIRES

If there are a lot of ways for one person to sing a song, and if singing a song presents a lot of problems for one person, how much of a job do you suppose it is for three or four vocal cats to do a song effectively together? That's right, it's quite a job.

We've solved a few of the problems and know of how others were solved by other groups, and we'll talk about some of them in this column each month.

Hope to Help

Every Wednesday night we huddle around a CBS mike and sing songs to "Pops" Whiteman's accompaniment. And by way of further introduction we are Chuck Goldstein, Ralph Brewster, Hal Dickenson, who handles the lead most of the time, and Bill Conway, who does our arranging.

There are about a thousand vocal groups in the country striving for recognition, and our suggestions, criticisms and answers to letters will be directed toward helping unrecognized groups and toward giving credit to those we think deserve it.

Strange Critics

We're going to be strange critics and stay away from calling songs so-and-so the "best in the world," and from panning anyone or anything just because he, she or it may not meet our fancy.

Quartet work has come a long way from the barber-shop days, and swing-singing of the moment requires knowledge of chords, progressions and styles which come through musical knowledge, listening, experimenting and practicing.

Here are a few very general recipes for harmony which we've found useful: Take a tune such as *Now and Then*, which we recorded. Sing the chorus straight the first time; no tricks. Make sure, however, that two voices aren't doubling the same notes. This means picking out 4-note chords instead of three, but believe-us-it's (Modulate to page 36)

Songwriters: Originality Will Help You Get Places

BY JOHNNY MERCER

These days, with everybody and his second cousin trying to write popular songs, a guy's really got to have something different on the ball if he expects to get anywhere in the game.

One thing he's got to have is perseverance. I think Hoagy really hit something when he said (*Hoagy Carmichael in the May DOWN BEAT*) "Write songs for five or six years—write a hundred or so . . ." That's really the only way you can accomplish anything in the songwriting game. After you've done that you'll darn sure know if you've got any good ones in the mess.

Publishers have to pick out outstanding tunes, and the surest way to be outstanding is to be original.

I can't stress that strong enough. Many beginners are prone to copy the styles of topnotchers, but if they'd spend all that energy

to do anything in the way of getting them published. By "seasoning" a tune I mean putting it aside for a while and seeing if it stands the test of time with *yourself*. In other words, don't write a tune, and rush it off to a publisher or a band leader right away. Stick it away for a few weeks or even months, then if you still think it's as great as you thought it was when you wrote it, then it is the time to try to get it published and plugged.

Strive hard for originality and simplicity. If you can coordinate these two factors you stand a much better chance of going places in the Alley. Stereotyped stuff about June and moon, and dance and romance, and learn and yearn just doesn't go any more. Think of something different.

It's a really hard game to get (Modulate to page 26)

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George | Wetling on Drums

**"The Pad's the Thing" as
A Lady Enters the Scene**

By George Wetling

Hello, Guys:

I say "guys" with reserve inasmuch as we have a lady correspondent this trip who has been around long enough to know the score, so from here on in the pad is the thing.

Let us start historically, since the pad has figured most prominently with Nero, Alexander the Great and Napoleon. This, in short, should prove that the use of the pad for practicing time and various rhythms is solid.

Harvard Librarian Writes

Need I remind you that some of these barrelhouse rhumba and gypsy bands really jump? If you can do it on a pad you can do it on the breeze. Don Carter tells me that when he played up at some New England lake with Bobby Hackett, everybody kept in time with the bull frogs and the band. Which is a natural tendency for certain, don't you think? Or what do you think about the weather? Right here in New York it's hotter than a ninth inning rally; in fact it's so hot I'm thinking of having my long underwear cut off at the knees and a window installed in my room. But I doubt that it's necessary, as the manager will probably fan me with a bill any minute now.

First, I want to answer Miss Lillian A. Hall of Harvard, who is in charge of the hot record library there. I'm sorry that she arose at 5 a. m. to read what must have been dull or, at best, inaccurate. The author, even in the "old days," could never play his way into the accented idea. How could he possibly write?

Hail to the Navy!

Frank Hooker, High Point, N. C., says his brother complains that he plays bass drum too loudly. Any drummer who can't make himself heard on the bass drum is laying down or doesn't know, Frank. You don't have to beat on it loud and kill yourself, but just get it in tune with the band and go along.

Howard C. Stein of the U. S. Navy:

Dear Mate:
1, 2, 3, 4 what in hell is the Navy band for? You just play your drum breaks in time and those that don't come in on the beat—well, there's always the brig. I know only too well how difficult the situation is when every member of the band has his own

ideas as to how a drummer should play. The best antidote for such an uncalled for plague is an understanding bartender!

For Bob, Milford, Mass.: A guy named Leonardo DaVinci could have a horseshoe with his hands. He used to take long walks. Keep your hands and feet in good condition. You might try walking alone, set your own pace, squeeze a half lemon into a glass of hot water every morning. It's good for your hands and some medics claim you'll never have stomach ulcers. So much for whatever you gather.

Guy Caffiero, Brooklyn, N. Y., is calling me on the column I wrote in the May issue. Of course you tighten or loosen heads according to the weather. His letter is one on the economic situation. You get what you pay for, whether it's goldfish, shirts, new uniforms or whisky. Some of the social economists hold that some day we'll all have enough money for everything. What a ball the drummers will have; everybody with a good head! Of course that depends on how they keep breeding those cattle down in Texas. See you all next month.

WHERE IS?

Mike London, cornetist?
Bobbie Boering, singer, worked with accordionist, last seen at Nicoll Hotel, Minneapolis?

Hal Wallis?
Jack Coffey, orchestra leader?
Don MacMillan, tenor sax?
Tom Gott?
Carl Grayson, formerly vocalist with Henry Busse?
Louis Frohman, violinist and or-

Benny Goodman To Record For Vocalion Label

New York—Benny Goodman, who recently ended his RCA-Victor recording contract of some five years standing and jumped aboard the new Columbia Recording Corp. bandwagon, will be put on the 35-cent Vocalion label for that firm, to compete with the Artie Shaw Bluebird waxings of Victor.

Goodman's Vocalions should make their appearance at about the same time as Bob Zurke's new band comes out on Bluebird, or in about mid-August.

Oberstein's 3 Million Deal

Eli Oberstein, United States Record Corp. head, recently announced completion of a deal with the Sonora Co., makers of combo radio-phonos sets, for three million records a year. Oberstein, planning to start shipping out records early this month, plans to have labels priced at 35 cents, 75 cents, and classical and standard numbers priced at \$1 and up. He is withholding label names pending choice to be made by jobbers and distributors he already has lined up.

Victor's New Jazz Folder

RCA-Victor is coming out with a new folder of 144 jazz recordings on both Victor and Bluebird labels, many of them of ancient vintage, and especially recommended for issue by Hugues Panassié during his last American visit.

chestra leader?

Nathan Kraenoff, pianist?
Joe Martin, vocalist, formerly with Isham Jones?

Pedro Via's orchestra?

WE FOUND!

Knox Pugh may be reached at 4108 Kenmore Ave., Chicago, Ill. George Carey, former drummer with Sousa, now located in Cincinnati as a member of the Symphony Orchestra. Address Palace Hotel, Cincinnati.

Mildred Fenton has been singing single at the Powhatan Club, Detroit, Mich.

Hazel Bruce is singing with Joe Reichman, Empire Room, Palmer House, Chicago.

George Ramsby, bass player, may be reached c/o Lewis Storey, 902 W. Winona St., Chicago, Ill.



• Doubling in Brass •

John Discusses the
"Big Five." How Do
Your Chops Compare?

By John O'Donnell

No. 1 Base or Background

Anyone can teach a natural. Why? Because nature has given him one of its most precious gifts, a perfect base or background. In other words, the son of a gun plays from and with his chops. Sure his lips feel lousy at times. Maybe a cold sore added on. He might be trying a new mouthpiece. All these things, which if you had them would drive you screwy, seem small to him. He just plays from his chops, which is his perfect base or background, and calls it a day.

No. 2 Strength

A strong man's muscles when relaxed retain their pucker, meaning strength. Again it's a natural condition, or in other words, another of nature's gifts to the chosen few.

You can attain this strength, Mr. Suffering Brassman, by puckering and relaxing your lips like you would pucker and relax your arm. Puckering the lips 5 times, then resting, will build for you, at the cost of a little perspiration, the same condition or strength which nature dished out to the genius free.

No. 3 Workout

As lots of teeth and gums, alias lots of chops and less lips, is the secret of correct playing, a suffering brassman, after finding his chops or base plus his correct de-

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veloped strength, should learn to workout. By workout I mean all that excess lip that is more of a detriment than a help to a brassman.

But it's most important that you don't work off of, or slip off of base as you strive to get rid of choke, cramp, or excess lip by perfect workout.

No. 4 Relaxing

One must have perfect balance before he can relax. Any one can relax collapsing. For example: (Modulate to page 31)

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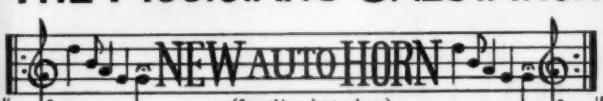
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Swing Piano Styles

Gene Krupa's Ace, Milt Raskin, Almost Became A Great Artist

By Sharon A. Pease

"Until I joined Gene Krupa's band, I didn't know whether to stick to art or music."

That's the way Milton Raskin describes his entrance into the music business. For

when he was 11 years old, and had passed the stages of wanting to be a fireman, locomotive engineer, etc., he found himself wrapped up in both music and art. His father, a lover of music, and his mother, who had dabbled in

Milton Raskin responsible for his studying both subjects. Since he joined Krupa as pianist, Raskin's piano solos have attracted national attention, and now it looks as if Milton will be in the game a long time to come.

Wanted to Play Sax

Raskin was born in Boston 23 years ago. As a child he showed unusual talent in drawing. Throughout his four years of high school, he spent two night a week and a part of each Saturday attending classes at the Museum of Fine Arts. And although he has given up art, for the present at least, he still keeps his hand in by making sketches such as the one reproduced on this page. It was drawn by Milton from the Krupa photo which appeared on the cover of the 1939 March DOWN BEAT.

When Milton was 11, he expressed a desire to play the saxophone. But his father suggested, because of the boy's small stature and lack of wind, that he study piano. One day, when Milton came home from school, he found a new piano in the Raskin parlor. That was his start.

Neighbor a Teacher

A neighbor girl, Frieda Raffelson, was a well schooled pianist and acted as his first teacher. Nor was she exactly "tickled" when Raskin exhibited a flair for hot music.

"Dad encouraged me to play dance music," recalls Milton, "and he often brought home recordings of Earl Hines. We often went to theaters to see good bands together."

After four years of study with Miss Raffelson, he graduated to her teacher, F. Addison Porter of the New England Conservatory, with whom he studied for another year. His next teacher was Phil Saltman. In the three years that followed, he was given a thorough schooling in keyboard harmony and tricks of dance piano.

Accompanied Myron Alpert

Milt's first work with an orchestra came while he was attending the School of Practical Art. The school had a dance band and he had always wanted to play with them. This opportunity presented itself when the regular pianist took a few nights off because of conflicting jobs. Milton became friendly with Myron Alpert, vocalist and saxophonist in the band. Later Alpert was featured on a weekly radio program and used Milt as his accompanist, which led to Ras-



Milton Raskin

Krupa Shows Him Off

He was surprised and overjoyed

when a call came the next day saying

he had been chosen for the job.

"This was a great break," he says.

"Gene has been a real friend and

Raskin's study of his boss.

I've learned much about music through my association with him."

That Krupa has great respect for Milton's musicianship is evident for he is featured in many more piano solos than the average band pianist.

Raskin still studies—more on the technical side now. His present teacher is George Cohen of Boston and lessons are conducted by mail.

And Here's the Stuff!

In the accompanying example Milton demonstrates the manner in which he plays part of his composition "Blues In G." It contains many good ideas for bass progressions and treble figures. Especially interesting is the next to the last measure in B chorus. Excluding the top note, the chords are chromatic ninths running downward from F. Milton has used B as the melody or top note on beat one thus forming an augmented eleventh. The C on beat two is the augmented fifth and makes the chord an augmented ninth. On beat three the augmented eleventh is used again and the B played on beat four forms a thirteenth.

This idea could be carried on indefinitely and will be useful in modulations as well as endings.

Letters to Sharon Pease go to 658 Lyon & Healy Bldg., Chicago. Another topnotch pianist will be interviewed next month, along with examples of his style.—EDS.

Milt Raskin's Style on "Blues in G."

A *Moderato*

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Patty Maxene Laverne

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Exclusive on Decca

Tony Zimmers' Tenor Technique on "Temptation"...



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Tony Zimmers, whose unique tenor sax stylings first attracted attention with Larry Clinton, later worked with Dick Himber and in

radio and transcription studios in New York. His chorus on *Temptation* is one of the best, he thinks, that he's been able to put on wax.

Harris on Victor

Los Angeles—Phil Harris' band jumped from Vocalion to the RCA-Victor label last month. The band currently is on tour.

"Bunk" Johnson

(Down Beat) Johnson, whose book, *Bunk Johnson*, was published by Harcourt, Brace & Co., publishers, for material and photograph used in Park Breck's story on "Bunk" Johnson, which appeared in the June *Down Beat*.)

Bunk Johnson, whom the story established as being the man who taught Louis Armstrong to play the trumpet, is now laboring in Louisiana rice and sugar cane fields for \$1.75 a day, unable to play trumpet for need of dental attention.

Armstrong, who himself verifies the statements that Johnson, more than any one else, influenced his musical style, has promised to provide Bunk with a new trumpet, and a fund-raising campaign is under way to raise money for Johnson's dental care.

The first contribution since appearance of Breck's article came from an anonymous "admirer of Louis Armstrong" in Wayne, Pa., who sent in a dollar. Further contributions may be addressed to the "Bunk Johnson Fund," c/o *Down Beat*.

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O'Donnell...

(Continued from page 29)

A brassman will let everything collapse to get a low 'A,' 'G,' or 'F sharp,' finding it impossible to bring himself back into high range. To be correct one must relax under tension. That lets you down into your low range and back up to your middle and high range without realizing the slightest change. In fact you should feel as if you hadn't played out of the middle range. In other words, with perfect balance you have relaxation under tension which makes all registers feel alike.

No. 5 Play With Lower Chop

A brassman could play a certain amount by pressing mouthpiece against lips to produce a high sound, relaxing mouthpiece from lips to get a low sound. We also have the fellow who plays up to a certain range with his lower lip in one position, and when he's called upon to play a few notes higher, he changes the position of lower lip to get those notes which in reality sound more like a cry for help instead of a nice powerhouse open high note.

To be correct, it is the lower chop that does the trick. The lip sets securely against lower teeth and chop, as the chop does its work automatically at the command of the mind. If you think of a jaw trill, the chop trills. If you think of a vibrato, you get a jaw vibrato. If you wish to slur, the jaw slurs. Like the fellow who asked Louis Armstrong how he gets his high notes. Armstrong says, "I just think of them and they come out."



Beauty And—

Carl Ravazza, band leader, serenades Helen Grimsley, Fresno (Cal.) College queen, shortly before a one-nighter on the Fresno campus. Ravazza's band currently is playing the Rio Del Mar Country Club, 80 miles out of San Francisco.

Romanelli Plays for King and Queen

Niagara Falls—Luigi Romanelli and his orchestra played a special program, including a Romanelli solo on his Stradivarius, for the King and Queen of England June 7 at General Brock Hotel. Romanelli's crew, a fixture at Toronto's King Edward Hotel, opened June 24 at the Manor Richelieu, Murray Bay, Quebec.



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Smoky City Musicians Find Themselves Sitting on TNT

BY MILTON KARLE

Pittsburgh—Bill Green's Casino and Summer Terraced Garden got a jolt the other day when the janitor found a bundle of four sticks of dynamite in the back door of the club. The fuse had burned down almost to the bomb before it went out.

Apparently Green has been on the wrong side of politics for a long while, and this occurrence, following on the heels of the frame-up last month in the "liquor-minor selling" case which cost Green plenty of grief and money, is another way to end Bill Green's progressiveness. In short,

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Down Beat
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Musical Director WKRC
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EDDY DUCHIN

Best Wishes
FROM
Gene Krupa

he's on the spot by somebody.

Pitt. Reeks Schmalz

This town is reeking in schmalz, for although good swing is loved by all the younger crowds, it doesn't have a chance here, sweet completely monopolizes the town's best places. Will Osborne and Ramona's outfit provided plenty of boot during their engagements at Oakmont and were followed by Cecil Golly's nice but strictly sweet outfit. More sweet stuff came along when Bill Marshall and his "Stop and Go" opened a run at the smart Oakmont place.

At Bill Green's is another band that typifies the schmalz, it's Jack McLean from the west coast. Joe Reichman's band moved in for the Urban Room opening and stayed three weeks.

Bits of Pitt

The Bill Marshall band is the same crew that Frank Dailey fronted . . . Jimmy Earle started things moving at the Pines with Jimmy Livingston's a la Kemp band replacing him for the first big attraction for the spot . . . Bobby "Little Bix" Guyar is a standout with the "coming" Ramona band . . . Prez Meeder declared he doesn't give a darn if and when the New Penn Club returns to the good graces of local 60.

Gus Arnheim Pops Out With Brand New Ork; Laine & Guion Starred

BY DAVID HYLTONE

Los Angeles—Gus Arnheim has started his annual tour with a band including King Guion, Dave Frank, "Champ" Webb, Don Weitz, Hilly Harwick, Ray Davis, Don Waddilove, Hal Ableser, Phil Washburn, Bob Laine, Bob Ballard, Andy Rabago, Sam Cheifetz, and vocalist Maxine Tappin. Outfit sounded plenty clean at rehearsal, with Bob Laine, piano, and King Guion, tenor, outstanding . . . Incidentally, it's Jack Crowley who plays that alto with Skinny Ennis.

NBC has ten sustaining musical programs coming out of Hollywood with Gordon Jenkins and Waldemar Guttersen doing four apiece . . . Phil Moore band at Plantation Club, formerly Cubanola. Personnel includes George Orendorff, Walter Williams, Ernie Royal, Britt Woodman, Floyd Turnham, Leo Trummel, Q. Martin, Leon Beck, Oscar Bradley, Joe Mendoza, Phil Moore . . . Phil Harris taking a three months' tour . . . New Florentine Gardens band headed by Bill Roberts . . . King Cole's swingsters packing the Club Cercle . . . In Doug Finis, colored combo at Bud Taylor's caught a sub tenor man from Oklahoma named Odell West. Plays just like Basie's new tenor man . . . Phil Ohman replaced Skin Ennis at the

Bubbles Becker Exits From Albany

BY BART ZABIN

Albany, N. Y.—The New Kenmore in Albany has closed its doors for the summer and has sent its last attraction, Bubbles Becker, to Totem Lodge for the season. Neil Golden is back at the DeWitt Clinton. The Horton Girls and their orchestra are back in town after six months on the road . . . The Dixieland music of local band at the University Grill is really something. Eddie Kulbako on trumpet, Dick Clayton on tenor and Doug Wark on piano are outstanding in the group.

They're Hotter Than a Pistol!!!



St. Paul—"Chief" McElroy and his wacky firemen keep things warm, paradoxically enough, at the Zephyr Club here. McElroy plays drums, bells and the siren; Johnny Kavorick is a talented sax, clarinet and seltzer water artist; Don Ross blows steam through his cornet, and Bob (Smoky) Werner lights cigarettes off the keyboard of his "88" box. The firemen, paced by Chief McElroy, are shown above.

Canadian Cat Is Burned Up

BY BILL TRENT

Montreal—Biggest disappointment in town saw Ben Bernie play to an audience of less than 1,000 at the 13,000 seat Forum . . . Stan Wood is shattering records at Belmont Park. Albert Grilli, first trumpet with the band, has just put the first ring on the finger of a Belmont ticket-seller. . . . Down at the Pavilion, Irving Laing, late of the Auditorium, has the bugs burning the floor while he burns at the critics' christening Bert Niosi as Canada's swing king . . . Ray Dawe and his ork, now at the Edgewater summerly, finding the Lakeshore breeze more profitable than the one they got at the Montmartre last winter. . . . Ralph Large and his boys have replaced Joe Nito at the Val d'Or. Joe is catering to the mid-towners at the more conservative Savoy.

Local

Chirper Breaks a Peg

Virginia Beach—Connie Barleau, fem chirper with Bernie Cummins, is carrying on with the band despite a fractured ankle, the result of a fall from a horse. She's using crutches, with the bad peg in a cast.

★ Best
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from ★

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Goodman**

and his

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Art Shaw Band Gets Pay Raise and New Old Gold Contract

Los Angeles, July 4—For thirteen weeks, starting tonight, the Old Gold "Melody and Madness" program will be monopolized by Artie Shaw's band, Robert Benchley's gags to be put on the shelf while he takes a 13-weeks vacation.

Simultaneously the band begins a 26-week contract renewal on the show, and at a substantially increased figure. The increased time given the band will give listeners a chance to lap up more Shaw clarinet, more Pastor and Auld tenor, more Kitsis piano, and in general lots more of the whole Shaw shebang.

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Calloway**

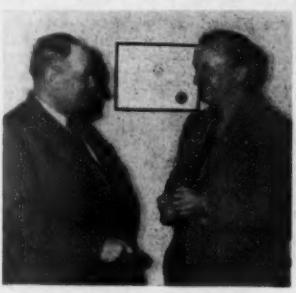
And His
Cotton Club Orchestra

Rollo Laylan In 2-Hour Hide Beating Display

BY DON LANG

Minneapolis—Twin City drummers were treated to a two hour display by Rollo Laylan at the Nicollet recently. Laylan's with Seger Ellis' "Choir of Brass." St. Paul hotel's Casino room closed, will reopen in fall with Les Brown's band. Lowry hotel's floor show policy going big with Jay Mills' ork featured . . . Lloyd LaBrie back from Florida and clicking turnstiles at Spring Park Casino. Band set to play a Normandie sailing in August, taking along Sam Woodgate, Bill Mullins, Vinny Cole, Bob Sweet, Tom Dibble, and Bob Brown.

Toby Michalson back in St. Paul after panicking a year with Tom Gentry, Larry Funk, Jimmy Barnett and others. His playing currently being lost on the clientele of a place called the "Owl" somewhere in St. Paul. Chet Groth has opened his own music store in Minn., and still teaching 10 or 12 hours a day . . . Cee Hurst's Marigold Ballroom band doing great biz as is Dean Nelson and his men . . . When Boyd Atkins band was fired from the Cotton Club on Excelsior blvd., the club's chief trade, the younger set, dropped off. Now Jube Tack's fine dixieland combo is not bringing in the trade as it should.



How's Your Reed?

Eugene Vandoren, left, the man behind the Vandoren reeds, was snapped on his recent visit to the United States as a member of the French Trade Mission. Here he's shown trading a few ideas on reeds with Paul Monnig, president of Tonk Bros. Co., exclusive American distributors of Vandoren reeds. It was Vandoren's first visit to the States.

Three Hudson Changes

Chicago—Dean Hudson, after going two years without making a change in his band, added George Kennon, sax; Torchy Clements, bass, and Ray Linn, trumpet, last month. Clements formerly had his own band at the Esquire Club, Miami.

Kuhn and Smith Give Kansas Cats Kicks

Lawrence, Kas.—Students at Kansas University's summer session are getting plenty of kicks these hot nights from the music of Louie Kuhn and Clyde Smith. Kuhn, a vet batonner, features Brody Shroff's trumpeting and Lyda Mae Coy's chirping. Smith, with Red Blackburn's old band, also plays trumpet and spots Barbara Edmonds' songs. Latter band is a co-op group composed of university students. Both outfits booked by Henry Miller's agency.

Ted's Different; His Nags Win

New York—Ted Fio-Rito grabbed his first victory of the season the other day when his 2-year-old maiden, Ted's Clover, romped home a winner by five lengths in the opener at the Hollywood track.

Fio-Rito, unlike members of the California film colony who have entered the ranks of race horse owners, has had a fair return on his investments. More than \$5,000 in purses has been won by Ted's entries since last New Year's day.



This Is News— Band Makes Good

BY GEORGE B. BEATTIE

Winnipeg, Canada — When a band comes west and makes good—that's news! The Modernaires from Toronto received Pegger's okay, opening at the aud to 2,000. This band is a vast improvement over Green's so there shouldn't be any kick, tho it's sad that the latter's outfit are now eligible for relief. Bob Peer (trumpet) and Homer Watson (trombone) stand out but all the boys should take more rides.

WARBLERS — Beth McKay stepped down from the C.B.C. to Doug Ferguson's ork . . . Mary Bates from Tnto won't need any return ticket with her pipes . . . Dorothy Alt made good on the B.C.B. in England and is back for a visit. She reports Art Strauss and Benny Lobar have good bands in London.

A wise word to the (former) Buccaneers at Kenora. Pick another name pronto, there's a copyright going thru on the name Modernaires. The Canoe Club tried out the Activists and Vic Kerr before signing Bob Berger's ork. The Riviera, Selkirk, is growing corn with Don Carlos' boys doing the fertilizing . . . Reg Kenney's Ambassadors are at River Park . . . Johnny Bering is on tour . . . Joe Stroble hooked up with Glen Hamilton at Galt, Ont. . . . that colored genius at the Rowning Club, Kenora, is Ollie Wagner.

Vocco Is Honored

New York—Rocco Vocco, song publisher, has been elected presy of the Professional Music Men, Inc. Others in office are Joe Santley, first vice-pres.; Charlie Warren, second v. p.; George Marlo, third v. p.; Irving Tanz, treasurer; Mike Sloss, financial secy.; Louis E. Schwartz, recording secy., and Dave Kent, sgt.-at-arms, who was reelected.



JACK JENNEY

New Jenney Ork Debuts in Cincy

BY BUD EBEL

Cincinnati—Jack Jenney has a new organization that sounds like a million, plays like a million and will probably make a million. Band has everything, including Lucille Mathews, who will knock you out; she's a brunet Lombard. . . . We take our hats off to Jack and Jill, strolling duo concluding their second long run at the Neth-

erland Plaza. They've had two years of steady work with Hitz hotels . . . Art Morgan band is a shot in the arm for tired nerves and feet, playing on the Island Queen . . . Burt Farber makes Old Vienna a fave night spot. He continues as WLW ace pianist. . . . Morton Franklin's all-girl ork has improved like rare old wine . . . Louisville wants Roger Bruce's Queen City Swing band to move into its Crystal Club.

WLW News: Again the ax swings. This time Carl Clave, guitar; Wilbur Shook, drums; Ralph Nyland, tenor vocalist; Kay Erion, vocalist; Jimmy Ault and Ted Kennedy, copyist, got the blow that hurt. Lee Baldwin demoted from arranger to copyist. Others slated to go.

Jimmy James' band doing two week stand at Barney Rapp's new spot; only band at WLW to have a commercial. They're as much a part of Cincinnati as the City Hall.

Now It's Columbia

New York—The much-discussed change of name for the American Record Corporation took place last month, company execs changing it to the Columbia Recording Corporation. Local offices, at the same time, were moved to 799 Seventh avenue.

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Berigan for Basie; New Ork for Jim McPartland

By TED TOLL

Chicago, July 1—Dozens of the guys who were working smaller joints around town were thrown out on their countless ears last month when police carried out orders to close down said joints as per an old law saying night life shall not be indulged in after 1 a.m. on week days. Due to the heat, many joints couldn't afford bands, and many more had to cut down bands' hours.

But later the city fathers got together and figured a way to keep the niteries open, soaking them heavier license fees for the privilege. Now happy days are on the verge of returning.

Bunny Berigan's jazz follows Count Basie into the Sherman's Panther Room tonight, which surely insures the spot's being a continued success. This marks breezertown's initial first-hand listen to the fine Berigan ensemble, which is set for at least a 4-week go. With Teagarden being relieved of his emcee duties at the Blackhawk, the great tromster should be much happier (as many customers are) devoting all of his time to his horn and band. "T" was never meant to stoop to "let's-bring-the-lovely-little-lady-o-n-with-a-great-big-hand" with pearly teeth and wavy blue hair sparkling in the breeze. A truly powerful jazz band there, and I say jazz with reverence.

CRA Weaning McPartland

Guys like Paul Jordan, Henry Hinda, Boyce Brown, Mel Hinke, and dozens of others here, all exceedingly fine musicians, certainly deserve more and bigger breaks than they're getting around this town. Russ Lyon, head of the local CRA office, realizes it and is pushing Jimmy McPartland, who is rehearsing a full band for Lyon. Then there's that Stephen Leonard outfit at Melody Mill which is playing some of the swellest 2-beat since Crosby left. And Eddie Neibaur at Wil-Shore, who always can be counted on to have a standifful of good men.

The Lawrence Welk band got rained on during its opening at the Edgewater Beach Walk, driving the whole assemblage, customers and band, back into the Marine Dining Room. Welk, whose band was sold largely by virtue of his Novachord, and who also plays accordion, cannot play both instruments because of the restrictions on the Novachord.

Miller Gets New Pianist

Mel Grant, who was on piano with Joe Venuti until Joe junked his entire band down in Texas not long ago, is with Max Miller's quartet, now doing two shots daily on WIND. Addition of Mel was certainly no backward step.

Woody Herman moved into Kazzas' Trianon with the blues all around the stand, and it looks like the choppers out on the floor are going to be educated before the band's done with the joint the middle of this month.

Marty Greenberg went onto Russ Winslow's drumstool with Muggsy Spanier, who's becoming regular

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scenery alternating sets in the Panther Room.

Joe Vera's kid sister, Bee, is playing at Sloppy Joe's down in Kansas City. Tiny Hill signed with Frederick Bros. . . . George DeCarl band in its fifth month at the Oriental Gardens . . . Milt Herth knocking out the gentry with his trio in the La Salle's Blue Fountain Room. Vernie Layton on piano, Dick Ridgely drums . . . Isham Jones' bunch set for the summer at Bouche's Villa Venice. . . . Freddy Martin likewise at Bon Air . . . Dick Jurgens back into the Aragon middle of this month. . . . Folded up for summer like clams are the Grand Terrace, Chez Paree, Drake's Gold Coast room . . . Phil Levant set at the Bismarck. . . . Likewise Horace Henderson at

the 5100 Club, Earl Wylie at Liberty Inn, Red Saunders at Club DeLis, Earl Hoffman at Medina Club . . . A delight to Northwestern U. Studes and the DOWN BEAT office force was the appearance on the Fitch bandwagon a week ago of the Colonial Club ork, long an institution on the Evanston campus, and whose brass section boasts no hepper a hot hornist than Tom "Heptadjective" Herrick, DOWN BEAT's advtmgmr.

Add to New Numbers

Chicago—A virtual chip off the old block, Carl Henning Cons, took up duties as a citizen on April 18. In his first bout with Father Time he entered the ring weighing 5 pounds, 18 ounces and squawling like hell.

His mother, Mildred Adrienne Cons, Chicago, who personally sponsored the young vocalist's debut, weathered the party in good condition. Interviewed, the mother chirped that "the only wear and tear is on my eardrums, but God bless him, he can really talk."

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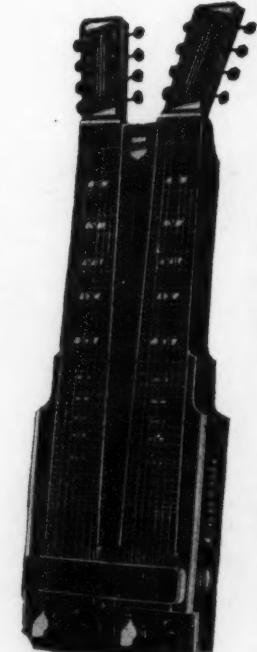


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Scabs Still Are Prominent in K. C. Jive Joints

BY BOB LOCKE

Kansas City, Mo.—The AFM conclave was of course the big noise of the month, but lots of the boys took time off to dig the town's niteries. Jay (Hootie) McShann's 7-tette out at Martin's won most gladhands . . . Bobby Hope landed a three weeker at swank Terrace Grill of Hotel Muehleback, which generally plays biggies. Thelma Whitten signed with Pope as chirper. Wayne McFadin followed Bill Martin into Club Continental, Bill Shaw, proxy of colored local 627 jerking the sepias outfit account scale trouble. Jeese Price, former trapster with Bill Martin, signed up with Harlan Leonard's K.C. Rockets, playing Sundays at Street's Blue Room but slated for shot at Fairyland soon.

Number of scale orks working here at way scale amazed visiting delegates. A heavy percent of nite clubs, operating last year, have folded, causing bad situation.

Vincent Lopez, whose newly-styled "suave swing" band is kicking out with a lot of drive these days at Chicago's Chez Paree, gets a hot tip from Jimmy Durante of proboscis fame at Belmont Park. Lopez and Schnozzle are friends from 'way back. Both played piano at rival cafes at Coney Island in the early 1920s.

Hammond's Trip Into the Southwest

(Continued from page 3)

could grace any big time band. About the only organized colored band that could be found around Houston was that of Milton Larkin, and it was necessary to travel to Harry James' home town, Beaumont, to hear it. They were playing at the hinctiest possible "formal," in which the stiffness of the audience must have had its effect on the boys in the band. Outside of Cedric Haywood, protege of the great Sy Oliver and a good pianist-arranger in his own right, and Arnett Cobb, a swell tenor player for anybody's dough, the band was not quite as exciting as I had hoped. Unfortunately, the rhythm section was almost as stiff as the audience, which must have held back some of the soloists. Larkin himself is a good trumpeter, and one must salute him for having the brains and courage to keep a 14-piece band working under conditions which are all but impossible.

Before arriving in Houston I had stopped off in Cincinnati, Nashville, and Memphis. In Houston the only band I had a chance to hear was Scat Crothers' at the Cotton Club. Although the leader indulges in some antics in front of the band, there is a good rhythm section, a fine tenor (Sam Taylor) and a swell first trumpet man, Milton Thomas, who made his 3-trumpet section sound even better than it was. Nashville is truly a sad town for music. The only Negro band working was Tuff Green's, at a spot called Kyle's, and it was imported from Memphis. Tuff's band was no hell, but he did have a swell pianist, Harold Dugan, who used to play with Lionel Hampton in California, and he was both an intelligent leader and good bassist. I have him to thank for tipping me off as to two swell musicians in (Modulate to page 36)

Duke Ellington Criticizes Bands

(Continued from page 8)

reached a pleasing musical middle. Not overserious, but tasteful, with no hard lines. Band sounds always musically and acceptable, never awkward or ugly.

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—Courtesy Milton Karle

What Goes On?

The McFarland twins make Harry Ritz of the Ritz Brothers movie trio see double. George is at left and Art at right. Both are graduates of the Fred Waring ork. The McFarlands' band, currently at the Roadside Rest, Long Island, is unique in that Art directs the swing music while George wields the stick for the saccharine stuff.

Much of the music of this band has been overlooked. He has developed a definitely individual style, mood, and color, and has never been successfully imitated.

FRED WARING: Waring has shown broad scope and wide range, notably having put the popular-music glee club on the musical map. He is uncontroversially the finished product of the stage.

COUNT BASIE: Basie's outstanding musical quality has been unpretentiousness and he and his boys have stuck to their guns all the way through to success. Undoubtedly the greatest rhythm section in the business, they are the greatest exponents of that emotional element of bouncing buoyancy, otherwise known as swing.

FLETCHER HENDERSON: Fletcher is another man who has a good band and who also is the victim of sensationalism, in another form, which deprives him of the tribute of leadership. It is difficult

for him to combat his present reputation as an arranger. Fletcher has had bands which have been the inspiration for many bands; our own, for one.

ARTIE SHAW: Artie has used his band to great advantage in rhapsodizing his solos to the point of making them finished products in the concerto classification.

DON REDMAN: Redman has performed phenomenal feats in orchestration and has created several magnificent things, many of which have been copied although Redman has rated no credit lines. We shall never forget the *Chant of the Weeds* and its effectiveness.

CAB CALLOWAY: Calloway is definitely the most dynamic personality ever to front a band. He established characters who existed in the realm of dreams, characters who attained their altitude on a curl of smoke, but to us it seems unfortunate because his almost immortal characterizations have overshadowed his better singing. His band continues to improve all along but only to be overshadowed by Calloway's tremendous personality. I always resent the statement that *Minnie the Moocher* is not pure jazz.

LOUIS ARMSTRONG: Louis also is a great personality, we say also great, not because he is lesser, but because we cannot think of further terms. Unless possibly to say he is heroic-size standard in trumpet. He is also a brilliant comedian. We heard his band recently and were favorably impressed.

There are many other fine bands today which deserve considerable rating here, such as those of Bunny Berigan, Charlie Barnet, Bobby Hackett, Jack Teagarden, Harry James, Red Norvo and others, but space does not permit. However in conclusion, we would like to say that all the above-mentioned bands deserve endearing tribute for their sincere efforts to preserve a definite spirit of musical independence, and toward furthering the progress of the dance-medium as a musical element.

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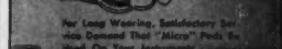
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Ted Peckham looks as if he's propelling Sammy Kaye to become one of Peckham's famed escorts for women who are willing to pay for having a man take them around New York town. But Sammy and Ted, matter of fact, are old buddies from Ohio. They are jawing together at the Essex House, where Kaye's band holds forth. Looking closely, doesn't the usually-immaculate Ted need a shave?

Modernaires—

(Continued from page 28)
worth the trouble. Vary the procedure by having parts move in contrary directions and use your musical counterpoint judiciously.

Merry Macs Next

If lyrics don't come out with the same accent as the music of a number, try rewriting the lyrics. Or add your own.

Work on three or four bars at a time, until the tune takes shape just as you want it. Every new tune you tackle probably will take three or four days to work out, but hard work will result in a style, which will certainly be worth the effort.

Hammond's Trip Into Southwest

(Continued from page 35)
The best organized band I got a chance to hear in Memphis was Jimmy McGarry's, which plays at the Brown Derby. Its drummer is

a disciple and follower of Jo Jones even to the extent of trick mustache and smile (another in the cult is Teddy Wilson's great J. C. Heard) and his name is Andy Chaplin. Incidentally, like most of the colored musicians in Southern towns, he can be easily tempted to leave and try his luck elsewhere.

In Dallas there's a lot of music being made, but not too much of it is good. But in John White's band at the Club 66 there is a kid who is one of the potentially great drummers, Corden Cowens. He has improved so much since I first heard him at the Log Cabin two years ago that there's no telling where he'll end up. The band itself is far from bad, and I have the third trumpet, Walter Duncan, to thank for the tip about the colored band in Tulsa which was to give me a thrill second only to Peck Kelly. It was interesting to note that in all these towns there was a scarcity of good trombone players that was positively alarming, and in both races.

These Hillbillies Kick!

I wanted to stop in Tulsa particularly to hear the band of Bob Wills and his Texas Playboys, which is about the only so-called hillbilly group with real guts on records. Bob plays at a place called Cain's Dancing Academy when he isn't touring, and seems to be the most popular native band in the whole Southwest. He broadcasts for a flour company every afternoon, as well as a couple of spots at midnite over KVOO, a local station, and his music ranges from pretty fair blues (listen to his record of *Bleeding Hearted Blues*) to tunes that really jump in solid, earthy fashion. The band's outstanding soloist is a swell electric guitar player who has much of the vitality of Floyd Smith, a good drummer, and among the reeds, brass and strings there are musicians who are more than competent. Wills is a man who can really establish contact with an audience, and I think that if he were properly handled he might be something of a sensation in territories other than the Southwest.

It's really astonishing that big bands can exist in towns the size of Tulsa. There are no theatres or permanent locations where 12 and 18-piece outfits can find steady work, and so the only salvation is to work one-night stands and parties three or four nights a week. Inasmuch as well under a hundred dollars is a good price for any local band to get, it seems hardly conceivable that musicians can exist.

Fields Gets Big Break
All this is a preamble to the simple statement that there is a colored band in Tulsa headed by Ernie Fields. The boys have been scuffling a pretty long time, and they make jumps in their old worn-out Dodge truck that make me shiver to think of them (typical example: forty miles east of Tulsa, one night; Wichita, Kansas, the next, and Dallas, about 500 miles away, the next). Many of these engagements are straight percentage deals, and it's often remarkable that the boys get paid off at all.

Despite all these obstacles, Fields has a fine band, full of seasoned musicians and with an intensity that only Southwestern bands seem to possess. The trumpet section is magnificent as it stands, with a particularly fine third man in Amos Woodruff. The rhythm section boasts a good pianist in Hobert Banks, and the saxes are led by one of the first class alto men, Luther West. There are many rough spots, of course, but when one remembers bands like Basie in the old days it doesn't seem to make much difference. A big agency already has signed up the band, and it won't be too long before they appear on records.

It distresses me to report that the best local swing band I heard in St. Louis was non-union. This was a five-piece bunch led by Roosevelt Thomas at the Waiters Club, for which I can thank Sonny Tough for the opportunity of hearing.

Seeing how long this effusion has lasted, it seems just about impossible to give anywhere near decent coverage to the rest of the trip. It distresses me that I couldn't get to Omaha, because I had looked forward to hearing the bands of both Nat Towles, of which Buddy Tate with Count Basie is an alumnus, and Lloyd Hunter, with whom Jo Jones used to play. But—God and Brunswick willing—I should get there in the near future.

Band Managers—

(Continued from page 6)
personal representative. As a road manager for a Cotton Club show with 67 people, he is the originator of the classic gag of all time as far as moving shows is concerned. He had to move his company out of Boston on a 10:35 train to make a morning rehearsal in Baltimore, and at 10:35 he was short seven principals. The train, with a very independent crew, was going to pull out anyway. So Burton sent 12 chorus girls out in front to lie down on the track. No sooner had the train crew pulled them off than twelve more were lying there. By the time the riot squad got there the principals had arrived too, and they all got on the train and pulled out at 11:01 for Baltimore!

A background of experience like that gives Burton the diplomacy necessary to keep after Jimmy's managers for the best bookings, and Jimmy's buyers for the best billings, without alienating anyone. And that's diplomacy far

above the calibre of Chamberlain's, the ability to raise hell is necessary on a job, yet go out with the friendliest feelings and the best wishes of everyone concerned — and usually a date fixed for a return engagement.

Here Are Others

Many other influential personal representatives of orchestras come to mind in considering the importance of the band manager to a band today. There's Charlie and Cy Shribman, for instance, for Mal Hallett, Woody Herman, and Glenn Miller; Eli Oberstein for Larry Clinton, Joe Glaston for Vincent Lopez, Joe Glaser for Louis Armstrong, and Andy Kirk, Hyman Bushel for Rudy Vallee, Harry Romm for Will Osborne, Milton Pickman for Ted Lewis, Gus Edwards for Clyde McCoy, etc., etc. There are many more, for behind more than half of the outstanding bands there's a personal representative who is more than a little responsible for the fact that the orchestra is outstanding.

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Canuck Cats Pulling for Casa Loma to Play Their Exposition

BY DUKE DELORY

Toronto, Canada—Of five American name bands slated to go into the huge ballroom on the fairgrounds of the Canadian National Expo here August 25 to September 9, only Benny Goodman and Artie Shaw definitely are signed. Officials are after the Casa Loma band—and musicians are pulling for the C. L. band to land it.

More now than ever before, Bert Niosi is the greatest name in the Canadian dance band field. After packing the cats at the Royal Military College of Canada on a solo, Niosi remains this town's ace entertainment attraction at the Palais Royale nightly. Fran Hines is back singing with Bert again—he's a great fare here.

Youngster is a Killer

Cats who want kicks know where to get them. They go catch Frank Crowley's band at Cedar Beach, Musseman's Lake, Ont. Frank has a 19-year-old tenor man named Morris Zene who is one of Canada's outstanding tenor stylists. The band stresses the blues and Dixieland—but elegantly.

Ferde Mowry is drawing well at the Sky Club of Brant Inn at Bur-

lington, and Mart Kenney and his Western Gentlemen at the Royal York displays a good smooth swing style. Georgia Dey is the honey (and what a honey) who chirps the ballads with Kenney's crew.

Now He's a Count!

Brian Farmon, who a few years back headed a band around town, is fronting a new band (with his alto) and playing at the Arcadia on Satiety nites only... Joe Miceli at Club Esquire billing himself as "Count Miceli and the band of the future."... Clarence Causton's pit men are jobbing until Shea's Hippodrome opens in August... The combined Bill Thompson and Rudy Spratt bands being billed now as the Sea Breeze Captivators... Jimmy Namaro's xylophone is the best feature of the intermissions at the Sea Breeze at Sunnyside. He used to have his own outfit.

have now finished in Alexandria and they are waiting on a job in Cairo for the open air dancing in the summer.

Goodman, Kyser Popular

These three bands gave Egypt her introduction to swing but there is the other side that is keeping this introduction alive. I refer to the local radio that features the more commercial of swing records over the air.

Benny Goodman is already a staunch favorite on the air and is closely followed by Kay Kyser. This is a strange mixture although the tendency is towards the loud rather than the soft swing. One thing that the public will not tolerate, because there is insufficient education in such matters, are jam sessions of recordings of obscure tunes. This will come in time but in the meanwhile as long as the people can hear their "Sing, Sing, Sing" and "Organ Grinder's Swing," they are satisfied.

Boo Film Censors!

Americans should have heard the sighs of disappointment some months ago when the Gene Krupa-Benny Goodman scene was cut from the film "Hollywood Hotel" because the film was too long.

So when some of you American bandleaders are broadcasting, give a thought to a swing-minded populace at the foot of the Pyramids and remember that most are just starting to appreciate your music.



You're Knockin' Me Out... Benny Carter wasn't fooling when Pete Brown stepped up to the mike to take a chorus on a recording date supervised by Leonard Feather, British critic. That's Benny with trumpet, just about knocked out, while Joe Marsala looks on worriedly. Feather's records, made for British cats, may be released here if the demand warrants them. On some of the sides, Pete, Benny and Bobby Hackett formed a 3-trumpet section—but good!

Central New York Likes Mike Riley, Manzone, Harris

BY RAY TREAT

Auburn, N. Y.—Mike Riley proved a fave here in two weeks at Enna Jettie Park. Had a fine outfit... Joe Manzone, central N.Y.'s swing king, had a good offer to take his combo to Florida next winter... Harold Vincent in at Deauville on Owasco Lake with 5 pieces... Ivan Teeter all caught up at the Venice.

Harry Harris touring N. Y. state with fine orch patterned after Shaw. Outfit has Lack Light, Bob Delmarter, Ray Rader, John Van Turn, Bob Day, Ken Davis, Paul Van Order, Stan Kreider, Dick Edmonds, Frank Ferguson, and Jimmy Johnson.

Ken Harris Ork in Its 22nd Big Week

Providence, R. I.—Ken Harris and his "Tone-Style" Orchestra in their 22nd week at the Stork Club. Harris is a California lad. Band features a sweet style and Rose Rayna is the vocalist. Al Jahns and his music continue on at the Hotel Biltmore here indefinitely.

Ed DePetrio and his band at the Port Arthur restaurant. Sabby Lewis and band featured at the Club Badgad.

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Band Ideas...

(Continued from page 14)
collegiate Joes and Susies, who after all are best bets to spend money at dances where Bruce's band plays.

Jimmy Dorsey's newest press book, replete with stories and info on Jimmy's life, as well as the lives of Ray McKinley, Helen O'Connell and Bob Eberly, is undeniably the smartest piece of work ever turned out by any big name. Each book cost more than \$1.05 a copy; the art work is unusual; the material convincing. It's used to sell the bands to ops and is the product of Ned Williams and Billy Burton.

Eddy Dell and Jean Rose have combined interests and formed a band in New York which is the first boy-girl partnership in danceband. Outfit is called "Eddy Dell's Music Styled by Imogene" and heavy emphasis is laid on the boy and gal idea. Miss Rose, known professionally as Imogene, for the last two years has been a Major Bowes attraction; Dell has long been popular with the collegiates.

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Noble, Leighton; (Baker) Dallas, Tex., b
Noble, Ray; (NBC) Hollywood, Cal.
Nolan, Tommy; (Coney Island) Cinti, b
P
Pablo, Don; (Palm Beach Cafe) Detroit, nc
Pablo, Trevor; (Gatineau Club) Hull, Que., Can., nc
Palmer, Skeeter; (Seneca) Rochester, N. Y., b
Pampliet, Ernie; (Ringside Club) Ft. Worth, Tex., nc
Panichito; (Versailles) NYC, r
Panico, Louis; (White City) Chicago, b
Parker, Johnny; (Club Miami) Chicago, nc
Parks, Bobby; (Castel Harbor) Bermuda, b
Parks, Roy; (Station WTAM) Miami
Paul, Toasty; (Graemere) Chicago, b
Pearl, Ray; (Oh Henry) Springs, Ill., b
Quartet, Frankie; (Colosmos) Chicago
Quartet, Miami, Don; (El Chico) Miami, ne
R
Raginsky, Mischa; (Astor) NYC, b
Rainier, Bob; (La Conga) Miami Beach
Ramon, Don; (Nite Spot) Dallas, Tex., nc
Randall, Art; (Fontenelle) Omaha, Neb., b
Randall, Gordie; (Station WGY) Schenectady, N. Y., nc
Raven, Burney; (on tour)
Raven, Don; (Greenwich Village Casino) NYC
Reichert, Leo; (Crystal Dance Pav.) Buckeye Lake, O., b
Reichman, Joe; (Palmer House) Chicago, b
Reino, Sam; (Club Rainbow) Buffalo, N. Y., nc
Reoli, Pete; (Continental Orch. Corp.) Utica, N. Y.
Repine, Bert; (Station WRWA) Richmond
Rhodes, Dusty; (Chez Paree) Omaha
Rhodes, Tommy; (Joyce's Log Cabin) Mechanicsville, N. Y., nc
Rhythm Rascals; (Town House) L. A., Cal., nc
S
Sanders, Joe; (MCA) NYC
Sands, Carl; (Chateau) Chicago, b
Sands, Paul; (Westchester Embassy Club)
Sandusky, N. Y., nc
Sastre, Eddy; (Montmartre) Havana, nc
Savitt, Jan; (Lincoln) NYC, b
Sax, Harry; (Subway) Chicago, nc
Scheidt, Hay; (on tour)
Scheinck, Clarence; (B & B Casino) Pensacola, Fla.
Schmidt, Pel; (Getz Supper Cl) Baito, r
Schleidkofter; (ROK) Chicago
Schneider, Tony; (Toys) Milwaukee, Wis.
Schroeder, Artie; (62nd St. Club) West Palm Beach, Fla., nc
Sergino, Chie; (El Tivoli) Dallas, Tex.
Scott, Lee; (Rancho San Pablo) El Cerrito, Cal., nc
Scott, Raymond; (CBS) NYC
Segro, Jon; (Green Shay) Lancaster, Pa.
Seim, Howard; (Shermans) Caroga Lake, N. Y., nc

Senne, Henry; (Thornwood Gardens) Cedar Rapids, Ia., nc
Taylor, Betty Lee; (Station WKAT) Miami Beach, Fla.
Teagarden, Jack; (Blackhawk) Chicago, nc
Teeter, Jack; (Terrace) Milwaukee, nc
Thomas, Joe; (Marine Terrace) M. B., Fla., b
Thomas, Morgan; (Wonder Grove) Hamilton, Ont., Can., nc
Tompson, Bill; (Sea Breeze, Sunnyside Beach) Toronto, Ont., Can., nc
Wagner, Buddy; (Midnight Sun) NYC, nc
Walker, Shad; (Harlem Casino) Pittsburgh, b
Wallace, Ann; (Navajo) Big Bear Lake, Cal., b
Waller, Fats; (on tour)

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By
KAY-O'BRIEN

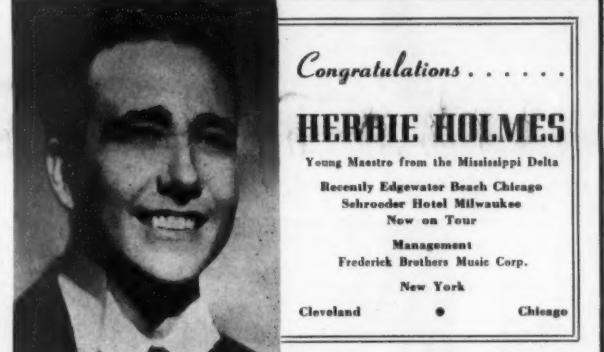


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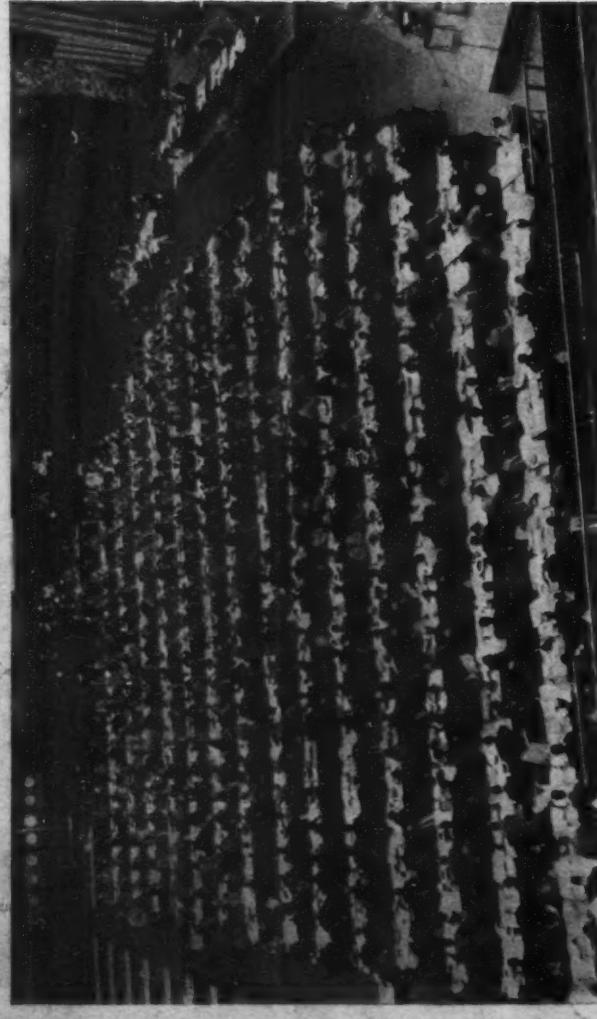
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Highlights of the AFM Convention in Kansas City

Exclusive Photos by Homer Hale for *Down Beat*



Here Are the nearly 700 seated delegates in Kayce's Muny Auditorium at the closing session. President Weber may be seen up front at the mike. At the separate table at Weber's right are seated members of the AFM executive board. It was immediately after this picture was taken, late Saturday night, that the president suffered a nervous breakdown. At press time he still was confined to his room at Kayce's Hotel Michiebach, reported seriously ill. The convention was the largest in the federation's history.



Onlookers • • Carl Cons, managing editor of *Down Beat*, left, and Tom Rockwell, Rockwell-GAC exec, concentrate on a speech being made on the floor by A. A. Tomei, Philly delegate. The speech concerned booking agencies' control of radio wires. Is that why Rockwell is biting his lip?



Assistants to President Weber—three of them—are shown here. Weber may be seen at extreme left, his back turned, talking to a delegate. Left to right, the assistants are Thomas Gamble, G. Bert Henderson and Edward Canavan. The president's duties are so many that he keeps all three assistants busy the year around. At left is James C. Petrillo, Chicago major dome, who was reelected in a landslide as a member of the executive board. Full details



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